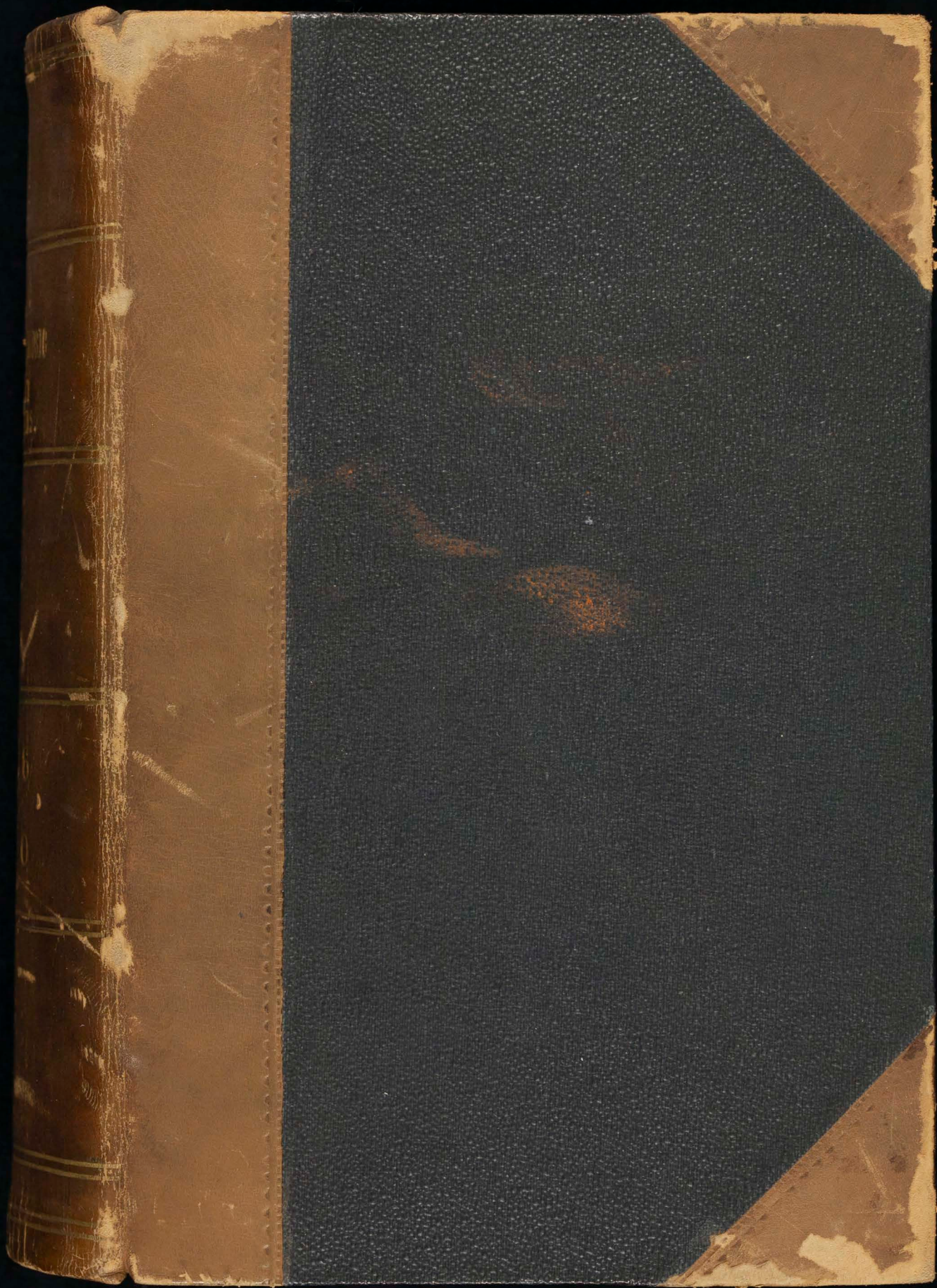
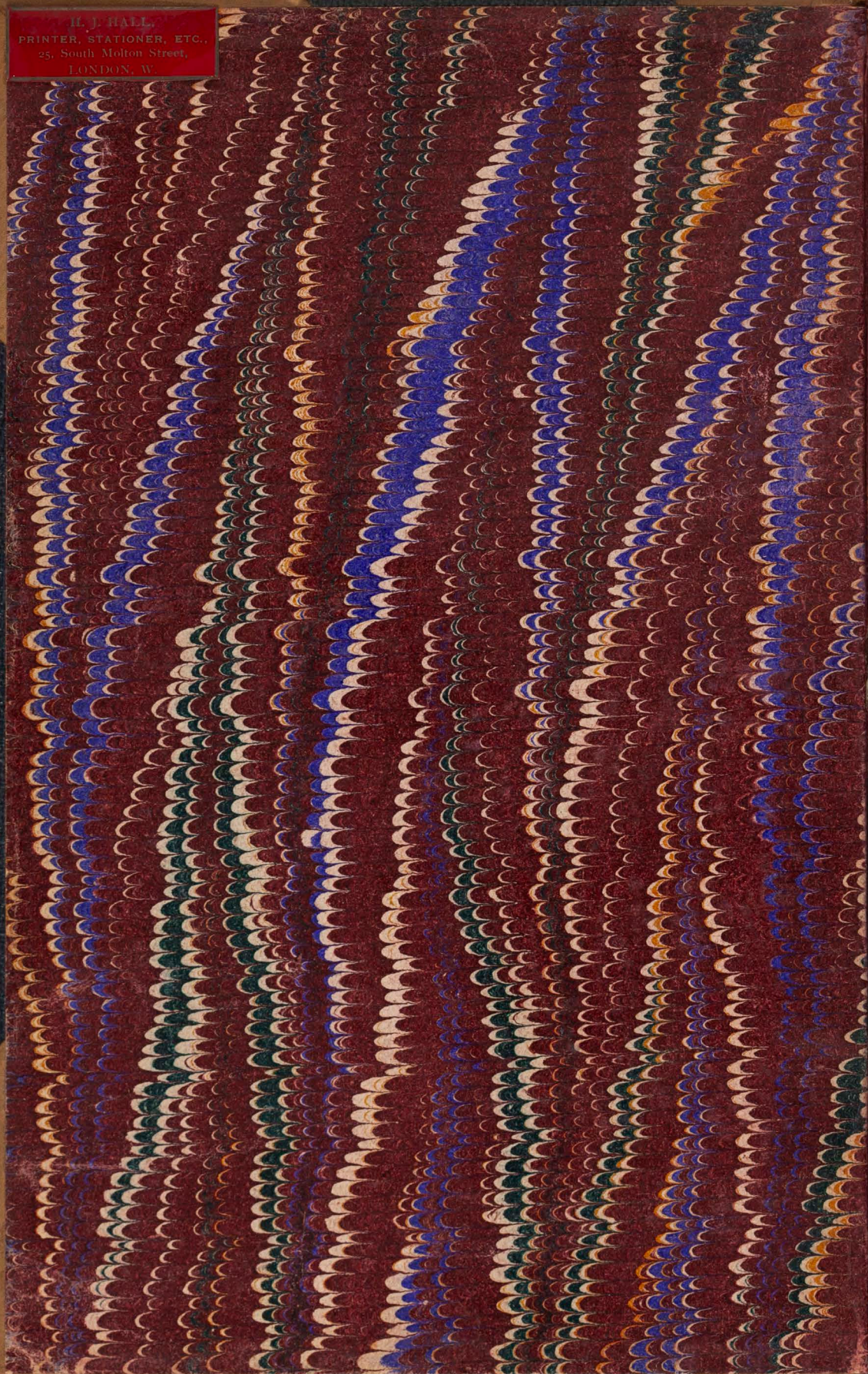
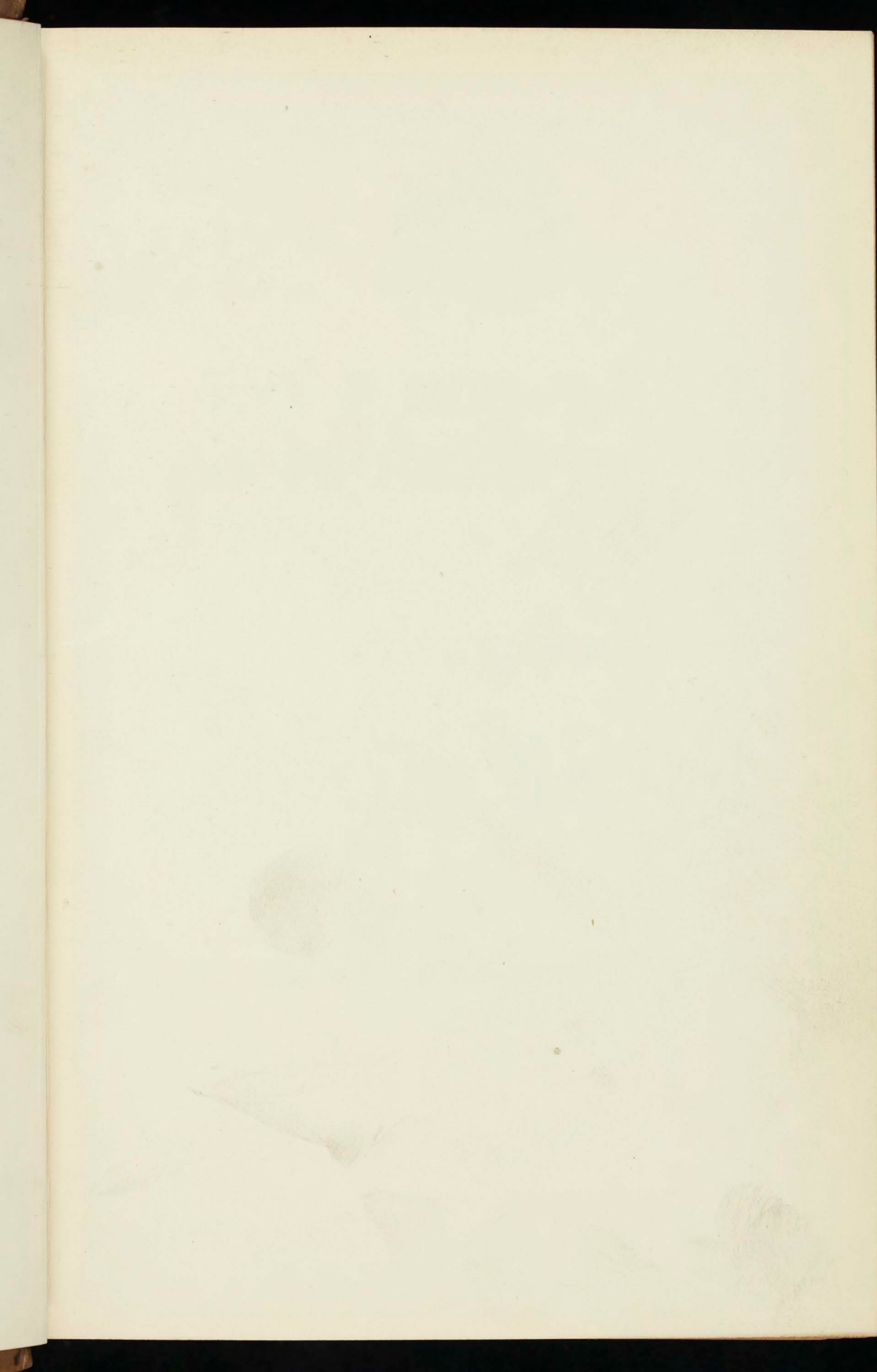




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STUDENTS'

Organ Recital

AT

THE ROYAL ACADEMY OF MUSIC

ON

Monday Afternoon, Feb. 12, 1906,

At Three o'clock.

Program

FANTASIA AND TOCCATA in D minor—Organ ... *Stanford.*

MR. RALPH LETTS
(Maud Mary Gooch Scholar).

SONG ... " Gentle zephyr " ... *Mozart.*

MISS VIOLET THORNHILL.

SCHERZO }
PASSACAGLIA } —from Sonata in E minor (Op. 132) ... *Rheinberger.*

MR. REDGEWELL DANSIE
(Ada Lewis Scholar).

RECIT. AND AIR, " Lascia ch' io Pianga " (*Rinaldo*) ... *Handel.*

MISS MARIE WADIA.

" PHANTASIE " (MS.)—Violoncello and Organ *Montague F. Phillips*
(Macfarren Scholar).

MR. KENNETH PARK and MR. MONTAGUE F. PHILLIPS.
(Broughton Packer Scholar.)

RECITATION ... " The Lady of Shalott " ... *Tennyson.*

MISS A. MARY FIELD.

Musical Accompaniment by Amy E. Horrocks.

Pianoforte—Miss K. MINNITT.

Violin—Miss JESSIE BOWATER.

Violoncello—Miss GWENDOLEN GRIFFITHS.

Programme.

SONGS ... { "Adieu du matin" *Pessard.*
"Obstination" *de Fontenailles.*
"Au Printemps" *Gounod.*

MR. EMILE d'OISLY.

BENEDICTUS (Op. 37)—Violin and Organ *Mackenzie.*

MR. ROWSBY WOOF AND MR. B. J. DALE.
(Wessely Exhibitioner.) (Sir Michael Costa Scholar.)

QUARTET "Un di se ben rammentoni" (*Rigoletto*) *Verdi.*

MISS MARY FIELDING, MISS GWLADYS ROBERTS,
MR. JOHN BARDSLEY, AND MR. DAVID EVANS.

SPOSALIZIO—Organ *Liszt.*

MR. MONTAGUE F. PHILLIPS
(Macfarren Scholar.)

CAPRICE—Violin *Guiraud.*

MISS LILIAN EVANS.

FUGUE in D major—Organ *Bach.*

MR. THOMAS STRACY.



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❧ PROGRAMME. ❧



ADAGIO CANTABILE E CON MOTO } from Sextuor (*Souvenir de Florence*)
 FINALE (ALLEGRO VIVACE) } (Op. 70) ... *Tschaïkowsky.*

THE ENSEMBLE CLASS.

SONGS ... { "Griefs that I cannot measure"
 "The rose complained"
 "Marie at the window"
 "Now welcome my wood" } *Robert Franz.*

MR. J. McNAUGHTON DUNCAN.

CANTABILE, } —Violoncello ... { *César Cui.*
 "AM SPRINGBRÜNNEN" } { *Davidoff.*

MR. EDGAR FAWCETT
 (Ada Lewis Scholar).

AIR ... "Voi che sapete" (*Le Nozze di Figaro*) ... *Mozart.*

MISS CLARA BUTTERWORTH
 (Ada Lewis Scholar).

BALLADE in F—Pianoforte *Chopin.*

MISS MARJORIE WIGLEY
 (Associated Board Exhibitioner).

SONGS (MSS.) ... { "Truth"
 "True beauty" } ... *Victor G. Booth*
 (STUDENT).

MR. JOHN BARDSLEY
 (Ada Lewis Scholar).



PROGRAMME.

WEDNESDAY, FEBRUARY 21, 1906.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ADAGIO CANTABILE E CON MOTO } from Sextuor (*Souvenir*
FINALE (ALLEGRO VIVACE) } *de Florence*) (Op. 70)
Tschaïkowsky.

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SONGS ... { "Griefs, that I cannot measure"
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"Now welcome, my wood" } *Robert Franz.*

MR. J. McNAUGHTON DUNCAN.

"GRIEFS, THAT I CANNOT MEASURE."

GRIEFS, that I cannot measure,
Make all my little songs,
They soar with their sounding pinions
And flutter to her, my treasure.
So gladly I see them depart,
Yet ever return they complaining,
Complaining, yet never explaining
What they saw in my dear one's heart.

“OH ! WHY SO SOON, THE ROSE COMPLAINED.”

OH ! why so soon, the rose complained,
Must all my loveliness be dying,
Ah ! far too soon my days are flying.

Then have I to her comfort said
That by my little song I'd claimed
A lasting Spring to crown her head.

“MARIE.”

MARIE, thou sittest above me there
Thy pretty flowers behind,
And watchest how the blossoms play,
Toss'd by the evening wind.
The pilgrim, who is passing by,
Lifts piously his hood,
Just like a prayer, art thou my child,
So pure, so sweet, so good.

How sweetly now the flow'rets raise
Their eyes to thy dear glance,
And yet the fairest flower to me
Is thy countenance.
Their evening bells are greeting thee
With sweetest melody ;
Oh ! may no storms break down thy flowers,
Nor yet thy heart, Marie.

“NOW WELCOME, MY WOOD.”

NOW welcome, my wood, thou green shady home,
Through the branches now peal forth thy welcoming tone.
How gladly I breathe the fresh giving breeze,
Inhaling contentment, my rustling trees.

Now, mounting the dell, there steals from below
The soft vesper bells through the evening glow ;
And there sounds in the branches, as upward they stream
Through sweetest green shadows, a songster's dream.

I've a sensation, filled with desire,
 Now 'tis of pleasure, now of despair.
 First I am freezing, then my soul doth burn,
 And in a moment, to ice I turn.
 I seek for something, unknown to me,
 Where 'tis I know not, nor what 'twould be.
 Against my wishes, I moan and sigh,
 Flutter and tremble, I know not why.
 By night or day, no peace I know,
 But oh ! 'tis rapture, languishing so !
 You, who have knowledge, what is Love's sign ?
 Look at me, ladies, say, is it mine ?

BALLADE in F—Pianoforte *Chopin.*

MISS MARJORIE WIGLEY

(Associated Board Exhibitioner).

SONGS (MSS.) ... { " Truth " } ... *Victor G. Booth*
 { " True beauty " } (STUDENT).

MR. JOHN BARDSLEY

(Ada Lewis Scholar).

" TRUTH."

TRUTH is the trial of itself,
 And needs no other touch,
 And purer than the purest gold,
 Refine it ne'er so much.

It is the life and light of love,
The sun that ever shineth,
And spirit of that special grace
That faith and love defineth.

It is the warrant of the word
That yields a scent so sweet,
As gives a power to faith to tread
All falsehood under feet.

Ben Jonson.

“ TRUE BEAUTY.”

HE that loves a rosy cheek,
Or a coral lip admires,
Or from star-like eyes doth seek
Fuel to maintain his fires ;
As old Time makes these decay,
So his flames must waste away.

But a smooth and steadfast mind,
Gentle thoughts and calm desires,
Hearts with equal love combined,
Kindle never-dying fires.—
Where these are not, I despise
Lovely cheeks, or lips, or eyes.

Thomas Carew.

ANDANTE } —from Concerto in D minor—Two Violins *Bach.*
FINALE }

Cadenza by Hellmesberger.

MR. THOMAS MORGAN AND MR. RAYMOND JEREMY.

(Wessely Exhibitioner.)

(Ada Lewis Scholar.)

(Accompanied by the ENSEMBLE CLASS.)

SONG " Aimons-nous " ... *Saint-Saëns.*

MISS SELINA PITT SOPER.

AIMONS-NOUS et dormons,
 Sans songer au reste du monde !
 Ni le flot de la mer, ni l'ouragan des monts,
 Tant que nous nous aimons,
 Ne courbera ta tête blonde,
 Car l'Amour est plus fort
 Que les Dieux et la Mort !

Le soleil s'éteindrait
 Pour laisser ta blancheur plus pure.
 Le vent— qui jusqu'à terre incline la forêt,
 En passant n'oserait
 Jouer avec ta chevelure,
 Tant que tu cacheras
 Ta tête entre mes bras !

Et lorsque nos deux cœurs
 S'en iront aux sphères heureuses
 Où les célestes lys éclorent sous nos pleurs,
 Alors, comme des fleurs
 Joignons nos lèvres amoureuses,
 Et tâchons d'épuiser
 La Mort dans un baiser !

Th. de Banville.

English Version.

LET us love, let us sleep,
 Let no outward fears alarm us,
 For the wind on the heights,
 And the storm in the deep,
 As long as we two love,
 Shall ne'er have power to harm us.
 Love is strong, 'neath its wing
 Death has lost half its sting !

And the sun would grow pale
 By the side of thy matchless splendour ;
 The tree 'neath the force of the wind may quail,
 But the breeze would not dare to play with thy locks so
 tender
 While thou thy head dost rest
 Upon my shelt'ring breast !

And when we pass away
 To the unknown spheres eternal,
 Where bloom immortal flowers in beauteous array,
 Let us, fair and pure as they, join in one kiss supernal,
 Striving thus to suppress
 Even Death in a caress !

Constance Bache.

AIRS RUSSES—Violin *Wieniawski.*

MISS JULIET CAPRON.

SONGS ... { "Das Rosenband"
 "Schlagende Herzen" } *Richard Strauss.*

MISS GERTRUDE INGLIS

(Ada Lewis Scholar).

"DAS ROSENBAND."

IM Frühlings schatten fand ich sie,
 Da band ich sie mit Rosenbändern :
 Sie fühlt es nicht, und schlummerte.
 Ich sah sie an ; mein Leben hing
 Mit diesem Blick an ihrem Leben :
 Ich fühlt' es wohl und wusst' es nicht.
 Doch lispelt ich ihr sprachlos zu
 Und rauschte mit dem Rosenbändern :
 Da wachte sie vom Schlummer auf.
 Sie sah mich an ; ihr Leben hing
 Mit diesem Blick an meinem Leben
 Und um uns ward's Elysium.

English Version.

I FOUND her hid in rosy bow'r,
 And bound her hands with rosy fetters :
 She slumbered on, a folded flow'r.
 I gazed on her ; my life, it seemed,
 In that fond gaze to hers 'twas fettered :
 I felt it all as though I dreamed.
 I whispered soft in accents meet,
 And shook the fragrant rosy fetters :
 She woke from rosy slumber sweet.
 She gazed on me ; her life, it seemed,
 In that fond gaze to mine 'twas fettered.
 We awoke to delight's Elysium.

“ SCHLAGENDE HERZEN.”

ÜBER Wiesen und Felder ein Knabe ging ;
 Kling Klang ! schlag ihm das Herz.
 Es glänzt ihm am Finger von golde ein Ring ;
 Kling Klang ! schlag ihm das Herz.
 Oh Wiesen, oh Felder, wie seid ihr schön !
 Oh Berge, oh Thäler ; wie schön !
 Wie bist du gut, wie bist du schön
 Du goldne Sonne in Himmelshöhn.
 Kling Klang ! schlag ihm das Herz.
 Schnell eilte der Knabe mit fröhlichem Schritt,
 Kling Klang ! schlag ihm das Herz.
 Nahm manche lachende Blume mit ;
 Kling Klang ! schlag ihm das Herz.
 Über Wiesen und Felder weht Frühlingswind ;
 Über Berge und Wälder weht Frühlingswind,
 Im Herzen mir innen weht Frühlingswind
 Der treibt zu dir mich leise, lind.
 Kling Klang ! schlag ihm das Herz.
 Zwischen Wiesen und Feldern ein Madel stand,
 Kling Klang ! schlag ihr das Herz.
 Heilt über die Augen zum schauer die Hand,
 Kling Klang ! schlag ihr das Herz.
 Über Wiesen und Felder, über Berge und Wälder,
 Zu mir schnell kommt' er her.
 Oh ! wenn er bei mir, nur bei mir schön wär.
 Kling Klang ! schlag ihr das Herz.

English Version.


 VER mountain and dale went a youth in spring,
 Cling clang, loud beat his heart.
 He wore on his finger a bright golden ring,
 Cling clang, loud beat his heart.
 Oh, meadows so green, oh, woodlands so fair;
 Oh mountains, oh valleys, how fair!
 High up in heaven, with golden beam,
 The glorious sun gilds each murm'ring stream.
 Cling clang, loud beat his heart.

Merrily the youth thus he hastened along,
 Cling clang, loud beat his heart.
 Cull'd many a flower, sang many a song,
 Cling clang, loud beat his heart.
 Over mountain and valley the soft winds blow;
 Over meadow and woodland they whisper low,
 My heart with fond love is all aglow
 For thee, sweet minstrel, where'er I go;
 Cling clang, loud beat his heart.

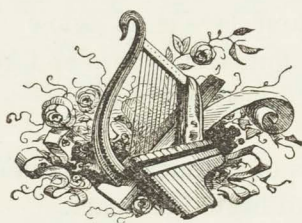
'Mid the flowers of the meadow a maiden stands,
 Cling clang, loud beats her heart.
 Shielding her eyes with her tiny white hand,
 Cling clang, loud beats her heart.
 Through meadows and woodlands, o'er mountain and valley,
 He comes, the lad I love, oh! so dear,
 He hastens along, oh! that he were here.
 Cling clang, loud beats her heart.

SCHERZO—Two Pianofortes *Saint-Saëns.*

MISS F. MARGARET BENNETT AND MISS MARY BURGESS.

CONDUCTOR OF THE ENSEMBLE CLASS—MR. F. CORDER, F.R.A.M.

PIANOFORTES BY MESSRS. CHAPPELL & Co.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1906
GORING THOMAS.. ..	Composition ..	April, 1907
JOSEPHINE TROUP	Composition ..	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1906
JOHN THOMAS	Singing and Instru- mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	September, 1906
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	March, 1906
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violin	December, 1906
WESSELY EXHIBITIONS (two) ..	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six)	.. ..	January, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1906

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDAL BENNETT PRIZE for Pianoforte Playing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 ACCOMPANIMENT.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 25.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 23, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)... ..	1	11	6
.. .. (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
.. .. (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term began MONDAY, 25th SEPTEMBER, 1905, and closed on SATURDAY, 16th DECEMBER, 1905.

Lent Term began THURSDAY, 11th JANUARY, 1906, and closes on WEDNESDAY, 4th APRIL, 1906.

Midsummer Term begins MONDAY, 30th APRIL, 1906, and closes on SATURDAY, 21st JULY, 1906.

ENTRANCE EXAMINATIONS, 1906.

Entrance Examinations will be held :

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

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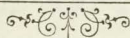
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❖ PROGRAMME. ❖



Idyll (MS.) for Orchestra *Montague F. Phillips*
(Macfarren Scholar.)

Song "Mignon's Song" *A. Goring Thomas.*
Miss CLARA SMITH.

Concerto in C minor (Op. 44)—Pianoforte *Saint-Saëns.*
Miss F. MARGARET BENNETT.

Recit. and Aria, "All hail! thou dwelling" (*Faust*) ... *Gounod.*
Mr. THOMAS GIBBS.
Violin Obligato—Mr. ROWSBY WOOF.

First Movement from Concerto in B minor—Violoncello *Dvorák.*
Mr. B. WALTON O'DONNELL.

Air, "O Love, from thy Power" (*Samson and Delilah*) *Saint-Saëns.*
Miss EDITH KIRK
(Committee Scholar).

TWO POETIC ILLUSTRATIONS (MSS.) for Orchestra *Eleanor C. Rudall*
(STUDENT).

SCENA AND ARIA, "I fain would hide" (*Euryanthe*) ... *Weber*.

MR. F. PERCIVAL DRIVER
(Ada Lewis Scholar).

CONCERTO (Op. 64)—Violin *Mendelssohn*.

MISS HILDA F. M. BARNES (*First Movement*)

AND

MISS JESSIE BOWATER (*Second and Third Movements*).
(Broughton Packer Scholar).



PROGRAMME.

TUESDAY, APRIL 3, 1906.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

IDYLL (MS.), for Orchestra *Montague F. Phillips*
(Macfarren Scholar).

SONG "Mignon's Song" *A. Goring Thomas.*

MISS CLARA SMITH.

KNOW'ST thou the land where bloom the citron bow'rs,
Where the gold orange lights the dusky grove ?
High waves the laurel there, the myrtle flow'rs,
And thro' a dark blue heaven the sweet winds rove.
Know'st thou it well that land ? There, there with thee,
Oh friend ! oh loved one ! fain my steps would flee.

Know'st thou the mountain ? High its bridge is hung,
Where the mule seeks thro' mist and cloud his way ;
There lie the dragon race deep caves among,
O'er beetling rocks there foams the torrent spray.
Know'st thou it well ? 'Tis there,
Ah, there lies my path. Oh, father ! let us flee.

Know'st thou the dwelling ? There the pillars rise,
Soft shines the hall, the painted chambers glow ;
And forms of marble seem with pitying eyes
To say, " Poor child, what thus has wrought thee woe ? "

Know'st thou it well, that land ? There with thee,
Oh my protector, homewards might I flee.

Mrs. Hemans

CONCERTO in C minor (Op. 44)—Pianoforte ... *Saint-Saëns.*

Miss F. MARGARET BENNETT.

RECIT. AND ARIA, "All hail! thou dwelling" (*Faust*) *Gounod.*

MR. THOMAS GIBBS.

Violin Obbligato—MR. ROWSBY WOOF.

RECIT.

MY agitated heart's revealing
The tender passion I am feeling.
O Margherita! thy unworthy slave am I.

ARIA.

ALL hail! thou dwelling pure and lowly,
To me the home of angel fair and holy,
All mortal beauty excelling.
What wealth is here, what wealth outbidding gold,
Of peace and love, and innocence untold.

Bounteous nature! 'twas here by day thy lore was
taught her,
Here with thy gentle care did'st thou o'ershadow thy
daughter
Throughout the hours of the night.
Here waving tree and flower
Made her an Eden bower
Of beauty and delight,
For one whose very birth
Brought down Heaven to our earth.

All hail, &c.

FIRST MOVEMENT from Concerto in B minor—

Violoncello *Dvorák.*

MR. B. WALTON O'DONNELL.

AIR, "O Love, from thy Power" (*Samson and Delilah*) *Saint-Saëns*

MISS EDITH KIRK

(Committee Scholar).

TO-NIGHT, seeking hither my presence,
 Samson will come to my side.
 Thou art come, O sweet hour of vengeance!
 At last will our gods be satisfied!
 O love! from thy pow'r let me borrow!
 Pour a poison in his heart!
 Grant that this Samson fall to-morrow,
 A slave, a captive to my art!

'Tis in vain that he tries to banish
 My image, my name from his heart!
 Burning memories will not vanish!
 Of his soul I am now a part!
 Yes, he is mine; and naught can save him!
 My brothers' fears he doth deride.
 I, yes, I alone dare to brave him,
 And keep him captive at my side!

O love! from thy pow'r let me borrow!
 Pour a poison in his heart!
 Grant that this Samson fall to-morrow,
 A slave, a captive to my art!
 Against my love his strength is vain,
 And he, the bravest of the brave,
 Who'd save his people, break their chain,
 Will be my captive and my slave!

TWO POETIC ILLUSTRATIONS (MSS.) for Orchestra

Eleanor C. Rudall
(STUDENT).

I.

CEAN waves!
Nearer and nearer coming,
Fiercer and fiercer growing,
Calling, more loudly calling
Men to their doom,
In the black, cold night with their thundering boom.

Raging fiends!
Flinging themselves upon the shore,
Devouring all that linger there,
Relentless! pitiless!—Then turn
In lines of foam,
And silently and sullenly creep home.

II.

HE mermaids were dancing and singing
In the blaze of the setting sun;
In their halls of purple and green and gold,
Dancing on and on till the sky grew cold,
And the time for playing was done,
With the end of the setting sun.

Then they made themselves couches of seaweed,
And floated away and away,
Till a cloud of mist came over the sea,
Hiding them altogether from me;
And the water grew pale and grey
As they floated away and away.

No more could be seen the purple and gold,
All was silent and dark and chill,
And the mist came closer and thicker still
Till it grew into forms of shadowy things!
Flitting round and round with their ghost-like wings;
No sound of singing was heard on the hill,
All was silent, and dark, and chill!

SCENA AND ARIA, "I fain would hide" (*Euryanthe*) *Weber.*

MR. F. PERCIVAL DRIVER

(Ada Lewis Scholar).

I FAIN would hide! where can I rest recover?
Ah! mad'ning phantasy, thou didst betray,

To see in her an easy prey!
Ye mountains, crush a baffled lover,
Ye echoes round, ne'er make reply,
In answer to my hopeless sigh!
She scorns my love!
My heart is rent asunder!

Stay ardent longing stealing o'er me!
From me she turns to Heaven above.
As Queen of virtue I adore thee,
So pure in nature and in love.

What will be lands and wealth to me?
Deprived of her, how drear the world must be!
Could I be loved?
My heart says nay! away, unhappy thought, away!
She loves him!
And shall he obtain thee?
And live to shame me?
He triumph while in dust I lie?
Ah no! he shall not live,
For him a thousand pangs are nigh!
Yet, demons, ye have not her love to give;
She loves him!
I alone must die!

The pow'rs of vengeance now allure me,
I yield my heart to them at last.
The seeds of death with rage I cast,
Of fatal fruit they now assure me.
So vanish, so vanish, dream of love!
Ah! sweetest thought, farewell!
But rage and vengeance lash my tempest-riven breast!

CONCERTO (Op. 64)—Violin *Mendelssohn.*

MISS HILDA F. M. BARNES (*First Movement*)

AND

MISS JESSIE BOWATER (*Second and Third Movement s*)
(Broughton Packer Scholar).

PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERNDALÉ BENNETT	Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1906
GORING THOMAS.. ..	Composition	April, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAPEPA-ROSA	Singing	April, 1906
JOHN THOMAS	Singing and Instrumental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	September, 1906
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDEE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1906
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violin	December, 1906
WESSELY EXHIBITIONS (two) ..	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six) ..	.. ..	January, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1906

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENÉY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 ACCOMPANIMENT
 MILITARY MUSIC.
 DICTION.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics see p. 21.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term began MONDAY, 25th SEPTEMBER, 1905, and closed on SATURDAY, 16th DECEMBER, 1905.

Lent Term began THURSDAY, 11th JANUARY, 1906, and closes on WEDNESDAY, 4th APRIL, 1906.

Midsummer Term begins MONDAY, 30th APRIL, 1906, and closes on SATURDAY, 21st JULY, 1906.

ENTRANCE EXAMINATIONS, 1906.

Entrance Examinations will be held:

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

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❖ PROGRAMME. ❖



INTRODUCTION AND ALLEGRO for String Octet (MS.) *Eleanor Rudall*
(STUDENT).

MR ROWSBY WOOF, MISS JESSIE BOWATER, MISS ELSIE W. OWEN,
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AND MR. E. A. CARRODUS.

SONG "Dancing lightly" *Sterndale Bennett.*
MRS. A. L. SHERGOLD.

FOUR STUDIES (Op. 19)—Pianoforte *Eduard Poldini.*
MISS DOROTHY GRINSTEAD
(Associated Board Exhibitioner).

SONG ... "Un' aura Amorosa" (*Così fan tutte*) ... *Mozart.*
MR. HUBERT BAKER.

FIRST MOVEMENT (*Allegro*) from Quartet in F (Op. 59,
No. 1)—Two Violins, Viola, and Violoncello ... *Beethoven.*
MISS JULIET CAPRON, MR. THOMAS MORGAN,
MR. JAMES T. LOCKYER, AND MR. F. W. HODGKINSON.

SONGS { "Liebestreu"
"Von Ewiger Liebe" } *Brahms.*
MISS GWLADYS ROBERTS
(Lilian Eldée Scholar).

ROMANCE } —Violoncello { *Saint-Saëns.*
HUMORESQUE } *Neruda.*
MISS GWENDOLEN GRIFFITHS
(Associated Board Exhibitioner).

SONGS ... { "Griefs that I cannot measure"
"The rose complained"
"Marie at the window"
"Forebodings" } *Robert Franz.*
MR. JAMES MCNAUGHTON DUNCAN.

TWO SONNET REFLECTIONS for String { "Death in love"
Octet, Pianoforte and Organ { "A Sea-spell" } *Hubert Bath.*
(Goring Thomas Scholar).

RECITER—MISS VERA COCKBURN.

SONG ... "Die Ehre Gottes aus der Natur" *Beethoven.*
MISS KATHLEEN NIGEL-JONES.

SCHERZO in C sharp minor—Pianoforte *Chopin.*
MISS ADELAIDE M. DODGSON.

SONG "Vinto e l' amor" (*Ottone*) *Handel.*
MISS ALICE BAXTER.

SECOND POLONAISE (Op. 21)—Violin *Wieniawski.*
MISS LILIAN EVANS.

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PROGRAMME.

FRIDAY, JUNE 1, 1906.

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INTRODUCTION AND ALLEGRO for String Octet (MS.)

Eleanor Rudall
(STUDENT).

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MISS GWENDOLEN GRIFFITHS, AND MR. E. A. CARRODUS.

SONG "Dancing lightly" *Sterndale Bennett.*
MRS. A. L. SHERGOLD.

DANCING lightly, comes the summer,
Girt with flow'rs of ev'ry hue.
Summerlike is sweet affection,
Charm of life when life is new.
Yet the winter breezes come,
And nature freezes,
Alas! love ceases,
Love that once was good and true,

When the sun shines thro' the dewdrops,
Sweet the summer rose appears,
Roselike is the blush of beauty,
Glowing through a maiden's tears.
Yet sear autumn loses
Summer's fragrant roses,
And, alas! time closes,
All the bloom of youthful years.

Still the sun shines e'en in winter,
 Ev'ry flake of snow looks gray ;
 And the light of social converse,
 Sheds on age a cheering ray.
 Hearts are then united,
 Eyes with love are lighted,
 And the past recited
 Melts the clouds of life away,

T. Case.

FOUR STUDIES (Op. 19)—Pianoforte ... *Eduard Poldini.*

Miss DOROTHY GRINSTEAD

(Associated Board Exhibitioner).

SONG ... "Un' aura Amorosa" (*Così fan tutte*) ... *Mozart.*

MR. HUBERT BAKER.

UN' aura amorosa del nostro tesoro,
 Un dolce ristoro al cor porgera.
 Il cor che è nudrito da speme d' amore,
 Di un' esca migliore bisogno non ha.

English Version.

WHEN one dear emotion our fond bosom haileth,
 The heart that bewaileth will find comfort
 sweet.

Each heart that devotion, that true love, doth treasure,
 A bright fairer pleasure on earth could not greet.

FIRST MOVEMENT (*Allegro*) from Quartet in F (Op. 59,
 No. 1)—Two Violins, Viola and Violoncello *Beethoven.*

Miss JULIET CAPRON, MR. THOMAS MORGAN,
 MR. JAMES T. LOCKYER, AND MR. F. W. HODGKINSON.

SONGS ... { "Liebestreu" } ... *Brahms.*
 { "Von Ewiger Liebe" }

MISS GWLADYS ROBERTS

(Lilian Eldée Scholar).

(a) "LIEBESTREU."

" VERSENK', O versenk' dein Leid, mein Kind,
 In die See, in die tiefe See!"

Ein Stein wohl bleibt auf des Meeres Grund,
 Mein Leid kommt stets in die Höh'.

"Und die Lieb', die du im Herzen trägst
 Brich sie ab, brich sie ab, mein Kind!"
 Ob die Blum' auch stirbt, wenn man sie bricht,
 Treue Lieb' nicht so geschwind.

"Und die Treu', und die Treu' 's war nur ein Wort,
 In den Wind damit hinaus."
 O Mutter, und splittert der Fels auch im Wind,
 Meine Treue, die hält ihn aus.

(b) "VON EWIGER LIEBE."

UNKEL, wie dunkel in Wald und in Feld!
 Abend schon ist es, nun schweiget die Welt,
 Nirgend noch Licht und nirgend noch Rauch;
 Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
 Giebt das Geleit der Geliebten nach Haus,
 Führt sie am Weidengebüsche vorbei,
 Redet so viel und so mancherlei:

"Leidest du Schmach und betrübtest du dich,
 Leidest du Schmach von Andern um mich,
 Werde die Liebe getrennt so geschwind,
 Schnell wie wir früher vereinigt sind.
 Scheide mit Regen und scheide mit Wind,
 Schnell wie wir früher vereinigt sind."

Spricht das Mägdelein, Mägdelein spricht!

"Unsere Liebe, sie trennet sich nicht!
 Fest ist der Stahl und das Eisen gar sehr,
 Unsere Liebe ist fester noch mehr.

Eisen und Stahl man schmiedet sie um,
 Unsere Liebe, wer wandelt sie um?
 Eisen und Stahl sie können zergeh'n,
 Unsere Liebs muss ewig besteh'n!"

ROMANCE
HUMORESQUE } —Violoncello { *Saint-Saëns.*
Neruda.

Miss GWENDOLEN GRIFFITHS

(Associated Board Exhibitioner).

SONGS ... { "Griefs, that I cannot measure "
"The rose complained "
"Marie at the window "
"Forebodings " } *Robert Franz.*

MR. JAMES McNAUGHTON DUNCAN.

(a) "GRIEFS, THAT I CANNOT MEASURE."

GRIEFS, that I cannot measure,
Make all my little songs,
They soar with their sounding pinions
And flutter to her, my treasure.
So gladly I see them depart,
Yet ever return they complaining,
Complaining, yet never explaining
Their vision within my dear one's heart.

(b) "THE ROSE COMPLAINED."

OH! why so soon, the rose complained,
Must all my loveliness be dying,
Ah! far too soon my days are flying.

Then have I to her comfort said
That by my little song I'd claimed
A lasting Spring to crown her head.

(c) "MARIE."

MARIE, thou sittest above me there,
Thy pretty flowers behind,
And watchest how the blossoms play,
Toss'd by the evening wind.
The pilgrim, who is passing by,
Lifts piously his hood,
Just like a prayer, art thou my child,
So pure, so sweet, so good.

How sweetly now the flow'rets raise
 Their eyes to thy dear glance,
 And yet the fairest flower to me
 Is thy countenance.
 Their evening bells are greeting thee
 With sweetest melody ;
 Oh ! may no storms break down thy flowers,
 Nor yet thy heart, Marie.

(d) "FOREBODINGS."

OH painful dream, why flutt'rest thou
 With dusky wings around my head ;
 Whence comest thou ?—my rest e'en now
 From out my heart has wildly fled.

I dream I pace the river's strand,
 The willows weep, beside the grotts
 The streamlet fades, dried up in sand,
 And all the blue forget-me-nots.

Forgotten ! ah, to be forgot
 E'en of the dearest heart of all :
 This is the chief, the heaviest grief,
 Which on a human heart can fall.

TWO SONNET REFLECTIONS for { "Death in Love" }
 String Octet, Pianoforte and Organ { "A Sea-spell" }

Hubert Bath
 (Goring Thomas Scholar).

RECITER—MISS VERA COCKBURN.

A SONNET is a moment's monument,—
 Memorial from the Soul's eternity
 To one dead deathless hour. Look that it be,
 Whether for lustral rite or dire portent,
 Of its own arduous fulness reverent ;
 Carve it in ivory or in ebony,
 As Day or Night may rule ; and let Time see
 Its flowering crest impearled and orient.
 A Sonnet is a coin ; its face reveals
 The soul,—its converse, to what Power 'tis due :—
 Whether for tribute to the august appeals
 Of Life, or dower in Love's high retinue
 It serve ; or, 'mid the dark wharf's cavernous breath,
 In Charon's palm it pay the toll to Death.

D. G. Rossetti.

(a) "DEATH IN LOVE."

THERE came an image in life's Retinue
 That had love's wings and bore his gonfalon ;
 Fair was the web, and nobly wrought thereon,
 O soul-sequestered face, thy form and hue !
 Bewildering sounds, such as Spring wakens to,
 Shook in its folds ; and through my heart its power
 Sped trackless as the immemorable hour
 When birth's dark portal groaned and all was new.

But a veiled woman followed, and she caught
 The banner round its staff to furl and cling,—
 Then plucked a feather from the bearer's wing,
 And held it to his lips that stirred it not,
 And said to me, " Behold, there is no breath ;
 I and this love are one, and I am Death."

D. G. Rossetti.

(b) A SEA-SPELL.

HER lute hangs shadowed in the apple-tree,
 While flashing fingers weave the sweet-strung spell
 Between its chords ; and as the wild notes swell,
 The sea-bird for those branches leaves the sea.
 But to what sound her listening ear stoops she ?
 What netherworld gulf-whispers doth she hear,
 In answering echoes from what planisphere,
 Along the wind, along the estuary ?

She sinks into her spell ; and when full soon
 Her lips move and she soars into her song,
 What creatures of the midmost main shall throng
 In furrowed surf-clouds to the summoning tune :
 Till he, the fated mariner, hears her cry,
 And up her rock, bare-breasted, comes to die ?

D. G. Rossetti.

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SONG ... "Die Ehre Gottes aus der Natur" ... *Beethoven.*

MISS KATHLEEN NIGEL-JONES.

DIE Himmel rühmen des Ewigen Ehre,
 Ihr Schall pflanzt seinen Namen fort.
 Ihn rühmt der Erdkreis, ihn preisen die Meere;
 Vernimm, oh Mensch, ihr göttlich Wort!
 Wer trägt der Himmel unzählbare Sterne?
 Wer führt die Sonn' aus ihrem Zelt?
 Sie kömmt und leuchtet und lacht uns von ferne,
 Und läuft den Weg, gleich als ein Held,

English Version.

THE heav'ns are telling Jehovah's glory,
 The sounding spheres His power proclaim;
 The earth, the oceans, are loud with the story;
 Revere, oh man, His awful name!

To Him the stars their homage render,
 He clothes the sun with beams of gold.
 When high in heaven he laughs in his splendour,
 And runs his course a giant bold.

SCHERZO in C sharp minor—Pianoforte ... *Chopin.*

MISS ADELAIDE M. DODGSON.

SONG ... "Vinto è l'amor" (*Ottone*) ... *Handel.*

MISS ALICE BAXTER.

VINTO è l'amor da sdegno e gelosia, è troppo offesa l'alma è
 vuol vendetta.

Cadrà sul traditor la pena ria tanto più fiera allor che men
 l'aspetta.

Vinto è l'amor da sdegno e gelosia, è troppo offesa l'alma è
 vuol vendetta.

SECOND POLONAISE (Op. 21)—Violin ... *Wieniawski.*

MISS LILIAN EVANS.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1906
GORING THOMAS.. ..	Composition	April, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PALEPA-ROSA	Singing	April, 1906
JOHN THOMAS	Singing and Instrumental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	September, 1906
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDEE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	September, 1906
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	September, 1906
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violin	December, 1906
WESSELY EXHIBITIONS (two) ..	Violin	September, 1906
BROUGHTON PACKER BATH ..	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six) ..	.. ..	January, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1906

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAPEA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDAL BENNETT PRIZE for Pianoforte Playing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 ACCOMPANIMENT.
 MILITARY MUSIC.
 DICTION.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics see p. 21.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 12 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Additional Second Study, one lesson per week ...	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing

TERMINAL ARRANGEMENTS, 1906-1907.

Michaelmas Term begins MONDAY, 24th SEPTEMBER, 1906, and closes on SATURDAY, 15th DECEMBER, 1906.

Lent Term begins THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins MONDAY, 22nd APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1906-1907.

Entrance Examinations will be held :

For the Michaelmas Term, Thursday, 20th September, 1906, at 9.30.

For the Michaelmas Half-Term, Wednesday, 31st October, 1906, at 3.

For the Lent Term, Monday, 7th January, 1907, at 2.

For the Lent Half-Term, Monday, 18th February, 1907, at 3.

For the Midsummer Term, Friday, 19th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
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The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

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❖ PROGRAMME. ❖

FOR

OVERTURE ... "Marco Spada" Auber.

AIR ... "Ocean, thou mighty Monster" (Oberon) ... Weber.
MRS. ALICE G. PROWSE.

FIRST MOVEMENT from Concerto in D (Op. 77)—Violin ... Brahms.
MR. ROWSBY WOOF
(Wessely Exhibitioner).
(Cadenza by Rowsby Woof.)

SONG ... "Aus Tiefe des Grames" (Achilleus) Max Bruch.
(From the depth of my sorrow.)
MISS MARIE ISABELLE WADIA.

"ORPHEUS AND THE SIRENS," A Sea Picture (MS.), for
Solo, Chorus, and Orchestra Hubert Bath
(Goring Thomas Scholar).
SOLOISTS—MISS OLIVE CLARE AND MR. JOHN BARDSLEY.

SONG "Mentre ti lascio, o figlia" ... Mozart.
MR. LESLIE MACKAY.

SECOND CONCERTO in E (Op. 12)—Pianoforte ... E. d'Albert.
MISS CHRISTIAN CARPENTER.

SONG "Die Allmacht" ... Schubert—Liszt.
MISS IDA KAHN
(Ross Scholar).

VARIATIONS SUR UN THÈME ROCOCO (Op. 33)—Violoncello
Tschaïkowsky.
MR. FREDERICK W. HODGKINSON.

PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

WEDNESDAY, JUNE 27, 1906.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

OVERTURE ... "Marco Spada" Auber.

AIR ... "Ocean, thou mighty Monster" (Oberon) ... Weber.
MRS. ALICE G. PROWSE.

○ OCEAN, thou mighty monster, lying curl'd
Like a green serpent, round about the world,
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong ribb'd bark as 'twere a reed,
Then, ocean, art thou terrible indeed!

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers' sullen dashing
In mine ear hope's knell is ringing;
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn awaking,
Pale and feeble from its sleep.
Brighter now, behold 'tis beaming!
On the storm whose misty train,
Like some shatter'd flag, is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth,
The wind is lulling fast,
And the broad wave but pants from fury past;
Cloudless o'er the blushing water,
Now the setting sun is burning

Like a victor red with slaughter,
 To his tent in triumph turning.
 Ah! perchance these eyes may never
 Look upon its light again;
 Fare thee well, bright orb, for ever,
 Thou for me wilt rise in vain.

But what gleams so white and fair,
 Heaving with the heaving billow?
 'Tis a sea-bird wheeling there,
 O'er some wretch's wat'ry pillow—
 No! it is no bird I mark!
 Joy! it is a boat, a sail!
 And yonder rides a gallant bark,
 Unimpaired by the gale.

O, transport; my Huon, haste down to the shore!
 Quick, quick! for a signal this scarf shall be wav'd!
 They see me, they answer, they ply the strong oar!
 Huon! Huon! We are sav'd!

FIRST MOVEMENT from Concerto in D (Op. 77)—Violin *Brahms.*

MR. ROWSBY WOOF
 (Wessely Exhibitioner).
 (*Cadenza by Rowsby Woof.*)

SONG ... "Aus Tiefe des Grames" (*Achilleus*) *Max Bruch.*
 ("From the depth of my sorrow").
 MISS MARIE ISABELLE WADIA.

RECIT.

FROM the depth of my sorrow what vision
 affrights me?
 The sisters, why mourn they?
 Why mourn ye, O brothers?
 Wherefore lamenting throng all the folk?
 On golden chariot the king cometh!
 What hides that cloth at his side?
 Woe me, woe!
 With closed eyes and broken body,
 Beloved husband, so see I thee again,
 Thy sorrowing, heart-broken wife.

Not even thy loving hand, from thy couch
 In last sad parting to give !
 No word of wisdom from thy dying lips,
 That I ever might treasure in the sorrowful days,
 The nights unending,
 In anguish of weeping o'erwhelm'd.
 Night falleth on me !
 My staff is broken, I gaze forsaken,
 Robb'd of all hope, at the setting sun !
 Not even thy loving hand, from thy couch
 In last sad parting to give.

Mourn, mourn thou, my boy !
 Honour and fame were the play of fate !
 Who shall stand when the highest falls ?
 He fell, and his fall the city hath shaken !
 Oh ! break, ye warriors, your arms and your armour !
 Her dark mystic doom is near !
 From your heads cast ye off all your shining array !
 Ye women, ye maidens, rend ye all your garments !
 Oh ! break, ye warriors, your arms and your armour !
 Enshrouded in smoke and flame !
 Ilium !—Ilium !—Thou in ashes art fallen !

“ORPHEUS AND THE SIRENS,” A Sea Picture (MS.),
 for Solo, Chorus, and Orchestra ... *Hubert Bath*
 (Goring Thomas Scholar).

SOLOISTS—MISS OLIVE CLARE AND MR. JOHN BARDSLEY.

On the return voyage of the *Minyæ* with Jason in command, from the successful quest of the Golden Fleece, they pass through a series of trials and dangers, one of which forms the subject here depicted. The Sirens endeavour to allure them on the shore ; but Orpheus, who is on board, at the command of Jason, successfully persuades the *Minyæ* to turn away and resume their voyage.

THE SIRENS.

 HAPPY seafarers are ye,
 And surely all your ills are past,
 And toil upon the land and sea,
 Since ye are brought to us at last.
 For as upon this beach we stand,
 And o'er our heads the sea-fowl flit,
 Our eyes behold a glorious land,
 And soon ye shall be kings of it.

ORPHEUS.

A little more, a little more,
 O carriers of the Golden Fleece,
 A little labour with the oar,
 Before we reach the land of Greece.
 But since the longed-for day is nigh,
 And scarce a God could stay us now,
 Why do ye hang your heads and sigh,
 Hindering for naught our eager prow?

THE SIRENS.

Ah, had ye chanced to reach the home
 On which your fond desires were set,
 Into what troubles had ye come?
 Short love and joy and long regret.
 But now, but now, when ye have lain
 Asleep with us a little while
 Beneath the washing of the main,
 How calm shall be your waking smile!
 For ye shall smile to think of life
 That knows no troublous change or fear,
 No unavailing bitter strife,
 That ere its time brings trouble near.

ORPHEUS.

Is there some murmur in your ears,
 That all that we have done is naught,
 And nothing ends our cares and fears,
 Till the last fear on us is brought?
 Is not the May-time now on earth,
 When close against the city wall
 The folk are singing in their mirth,
 While on their heads the May-flowers fall?

THE SIRENS.

Yes, May is come, and its sweet breath
 Shall well-nigh make you weep to-day,
 And pensive with swift-coming death,
 Shall ye be satiate of the May.

ORPHEUS.

Shall not July bring fresh delights,
 As underneath green trees ye sit,
 And o'er some damsel's body white
 The noontide shadows change and flit ?

THE SIRENS.

No new delight July shall bring
 But ancient fear and fresh desire,
 And spite of every lovely thing,
 Of July surely shall ye tire.

ORPHEUS.

And when the world is born
 again,
 And with some fair love side
 by side
 Thou wanderest 'twixt the sun
 and rain,
 In that fresh love-begetting
 tide ;
 Then, when the world is born
 again,
 And the sweet year before
 thee lies,
 Shall thy heart think of coming
 pain,
 Or vex itself with memories ?

THE SIRENS.

Ah ! then the world is born
 again,
 With burning love unsatisfied,
 And new desires fond and vain,
 And weary days from tide to
 tide.
 Ah ! when the world is born
 again,
 A little day is soon gone by,
 When thou, unmoved by sun or
 rain,
 Within a cold straight house
 shall lie.

A SIREN.

Alas ! poor souls and timorous,
 Will ye draw nigh to gaze at us
 And see if we are fair indeed,
 For such as we shall be your meed,
 There, where our hearts would have you go.
 And where can the earth dwellers show
 In any land such loveliness
 As that wherewith your eyes we bless,
 O wanderers of the Minyæ,
 Worn toilers over land and sea.

ORPHEUS.

Fair as the lightning thwart the
sky,
O fair as the doomed victim's
wreath,
O fair as deadly sleep and death,
What will ye with them, earthly
men,
To mate your three score years
and ten ?
Toil rather, suffer, and be free,
Betwixt the green earth and the
sea.

ORPHEUS.

O the sweet valley of deep grass,
Where through the summer stream doth pass,
In chain of shallow and still pool,
From misty morn to evening cool ;
There by the stream, all unafraid,
Shall stand the happy shepherd maid,
Alone in first of sunlit hours ;
And her white limbs and sweet grey eyes
Shine from the calm green pool and deep,
While round about the swallows sweep,
Not silent ; and would God that we,
Like them, were landed from the sea.

THE SIRENS.

Shall we not rise with you at night,
Up through the shimmering green twilight,
That maketh there our changeless day,
Then going through the moonlight grey,

THE SIRENS.

If ye be bold with us to go,
Things such as happy dreams
may show
Shall your once heavy eyes
behold
About our palaces of gold ;
Where waters 'neath the waters
run,
And from o'erhead a harmless
sun
Gleams through the woods of
chrysolite,
So to the pillared house being
brought,
Poor souls, ye shall not be alone,
For, 'twixt the glimmering walls
of glass,
Such bodies garlanded with gold,
So faint, so fair, shall ye behold,
And clean forget the treachery
Of changing earth and tumbling
sea.

Shall we not sit upon these sands,
 To think upon the troublous lands
 Long left behind, where once ye were,
 When every day brought change and fear?
 There with white arms about you twined,
 And shuddering somewhat at the wind,
 That ye rejoiced ere while to meet,
 Be happy, while old stories sweet,
 Half understood, float round your ears,
 And fill your eyes with happy tears.
 Ah! while we sing unto you there,
 As now we sing, with yellow hair
 Blown round about these pearly limbs,
 While underneath the grey sky swims
 The light shell-sailor of the waves,
 And to our song, from sea-filled caves
 Booms out an echoing harmony.
 Shall ye not love the peaceful sea?
 Come to the land where none grows old,
 And none is rash or over-bold,
 No vain desire of unknown things
 Shall vex you there, no hope or fear
 Of that which never draweth near;
 But in that lovely land and still
 Ye may remember what ye will,
 And what ye will, forget for aye.
 Alone with us, alone with us,
 Alone with us, dwell happily,
 Beneath our trembling roof of sea.

ORPHEUS.

Ah! do ye weary of the strife,
 And long to change this larger life
 For shadowy and dull hopelessness,
 Thinking indeed to gain no less
 Than far from this grey light to lie,
 And there to die and not to die.
 To be as if ye ne'er had been,
 Yet keep your memory fresh and green,
 To have no thought of good or ill,
 Yet feed your fill of pleasure still?

O idle dream ! Ah, verily
 If it shall happen unto me
 That I have thought of anything,
 When I lie dead, how shall I pine
 For those fresh joys that once were mine,
 On this green fount of joy and mirth,
 The ever young and glorious earth ;
 Then, helpless, shall I call to mind
 Thoughts of the sweet flower-scented wind,
 The dew, the gentle rain at night,
 The wonder-working snow and white,
 The song of birds, the water's fall,
 The sun that maketh bliss of all ;
 Yea, this our toil and victory,
 The tyrannous and conquered sea.

THE SIRENS.

Ah, will ye go, and whither then
 Will ye go from us, soon to die,
 To fill your three score years and ten
 With many and unnamed misery ?

And this the wretchedest of all,
 That when upon your lonely eyes
 The last faint heaviness shall fall
 Ye shall bethink you of our cries,

Come back, nor grown old, seek in vain
 To hear us sing across the sea.
 Come back, come back, come back again,
 Come back, O fearful Minyæ !

ORPHEUS.

Ah, once again, ah, once again,
 The black prow plunges through the sea,
 Nor yet shall all your toil be vain,
 Nor yet forgot, O Minyæ.

(Selected from Book XIV. "Life and Death of Jason," by William Morris. By special permission of the Executors and courtesy of LONGMANS, GREEN, & Co.)

SONG "Mentre ti lascio, o figlia" *Mozart.*

MR. LESLIE MACKAY.

MENTRE ti lascio, o figlia, in sen mi trema il core.
 Ahi, che partenza amara !
 Provo nel mio dolore le smanie ed il terror.
 Parto. Tu piangi ? Oh Dio !
 Ti chiedo un sol momento,
 Figlia, ti lascio. Oh Dio, che fier tormento !
 Ah mi si spezza il cor.

SECOND CONCERTO in E (Op. 12)—Pianoforte *E. d'Albert.*

MISS CHRISTIAN CARPENTER.

SONG "Die Allmacht" *Schubert—Liszt.*

MISS IDA KAHN

(Ross Scholar).

GROSS ist Jehovah—der Herr, denn Himmel und Erde
 verkünden seine Macht. Du hörst sie im brausenden Sturm
 in des Waldstroms laut aufrauschendem Ruf; du hörst sie in des
 grünenden Waldes Gesäusel, siehst sie in Wogender Saaten Gold,
 in lieblicher Blumen glühendem Schmelz, im Glanz des Sterne-
 besäeten Himmels; furchtbar tönt sie im Donnergeroll, und
 flammt in des Blitzesschnell hinzuckendem Flug. Doch
 kündet das pochende Herz dir fühlbarer noch Jehovahs Macht,
 des ewigen Gottes. Blickst du flehend empor und hoffst auf Huld
 und Erbarmen.

VARIATIONS SUR UN THÈME ROCOCO (Op. 33)—

Violoncello *Tschaïkowsky.*

MR. FREDERICK W. HODGKINSON.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1906
GORING THOMAS.. ..	Composition	April, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	September, 1906
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	September, 1906
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	September, 1906
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1906
BROUGHTON PACKER BATH	Violin	December, 1906
WESSELY EXHIBITIONS (two)	Violin	September, 1906
BROUGHTON PACKER BATH	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	January, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1906

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEX PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 ACCOMPANIMENT.
 MILITARY MUSIC.
 DICTION.
ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 25.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 23, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 12 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Additional Second Study, one lesson per week ...	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1906-1907.

Michaelmas Term begins MONDAY, 24th SEPTEMBER, 1906, and closes on SATURDAY, 15th DECEMBER, 1906.

Lent Term begins THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins MONDAY, 22nd APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1906-1907.

Entrance Examinations will be held :

For the Michaelmas Term, Thursday, 20th September, 1906, at 9.30.

For the Michaelmas Half-Term, Wednesday, 31st October, 1906, at 3.

For the Lent Term, Monday, 7th January, 1907, at 2.

For the Lent Half-Term, Monday, 18th February, 1907, at 3.

For the Midsummer Term, Friday, 26th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas. and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0

Students' Aid Fund—*continued.*

	£	s.	d.
Tertis, Lionel, Esq.	1	1	0
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Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
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Thompson, Arthur, Esq., F.R.A.M.	6	6	0
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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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In Memoriam J. H., November 11th, 1862				1	1	0
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James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
Jewson, W. A., Esq.	1	1	0			
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Larkcom, Madame Agnes, F.R.A.M.	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Leaf, Mrs. Charles... ..				2	0	0
Leinster, The Duke of (deceased)				105	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Leslie, John, Esq.				36	15	0
Lévi, E. Edgardo, Hon. R.A.M.	1	1	0			
Lierhammer, Dr. Theo., Hon. R.A.M.	1	1	0			
Littleton, Augustus, Esq.				5	5	0
LLoyd, Miss A. M.	2	2	0			
Lloyd, Edward Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
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Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas., M.A.	1	1	0			
Macpherson, Charles, Esq., F.R.A.M.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Majoribanks, E., Esq. (deceased)				57	15	0
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Marr, Mrs.	1	1	0			
Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
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Mathews, Ernest, Esq.	2	2	0			
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McEwen, J. B., Esq., M.A., F.R.A.M.	1	1	0			
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ADAGIO—ALLEGRO CON BRIO, }
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 TEMPO DI MINUETTO } *Beethoven.*

Violin—MISS JESSIE BOWATER. *Viola*—MR. THOMAS MORGAN.
Violoncello—MR. EDGAR FAWCETT. *Double-Bass*—MR. C. WINTERBOTTOM.
Clarinet—MR. HERBERT STUTELY. *Bassoon*—MR. JOHN H. ALEXANDRA.
Horn—MR. OSKAR H. BORSODORF.

VARIATIONS from Sonata in D minor—Pianoforte *B. J. Dale.*
 MISS MYRA HESS
 (Ada Lewis Scholar).

SONGS ... { “Wo weilt er” } ... *Liszt.*
 ... { “Comment, disaient-ils” } ...
 MISS CAROLINE HATCHARD.

CONCERTANTE VARIATIONS on an Original Irish Air—
 Pianoforte and Violoncello ... *B. Walton O'Donnell*
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 MISS MYRA HESS AND MR. B. WALTON O'DONNELL.

SONGS (MSS.) { “When passion's trance” } *Ambrose Coviello*
 { “To the Queen of my heart” } (Student).
 { “I arise from dreams of thee” }
 MISS MARIE ISABELLE WADIA
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RAPSODIA PIEMONTESE—Violin ... *Sinigaglia.*
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 Humoresque. Nocturne. Finale.
 MASTER FRANK HUTCHENS
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PROGRAMME.

MONDAY, NOVEMBER 19, 1906.

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*No Repetition of a Piece, or recall of a Performer, is
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ADAGIO—ALLEGRO CON BRIO, } from Septet in E flat
TEMA CON VARIAZIONI, } (Op. 20)
TEMPO DI MINUETTO } *Beethoven.*

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Viola—MR. THOMAS MORGAN.

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Double-Bass—MR. C. WINTERBOTTOM.

Clarinet—MR. HERBERT STUTELY.

Bassoon—MR. JOHN H. ALEXANDRA.

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THIS well-known work of Beethoven was first produced at his own first benefit concert, along with his first symphony, on April 2, 1800, at the Burg Theatre, Vienna. It consists of five separate movements, the first and last *Allegros* having, besides, slow introductions. The combination of instruments is one that has not found much favour, Schubert's Octet and Spohr's Nonet being the only other works of the kind of any importance. Beethoven afterwards arranged his Septet as a Pianoforte Trio, in which form it is occasionally played. The first three movements are all that the limits of time allow of presenting to-day.

VARIATIONS from Sonata in D minor—Pianoforte *B. J. Dale.*

Miss MYRA HESS

(Ada Lewis Scholar).

THIS work is somewhat of a new departure in Sonata form, the great A minor Trio of Tschaikowsky and the Orchestral Variations of Sir Hubert Parry being the only other attempts of a like nature that are at all known. After the first movement—built on a very ambitious scale—appears a solemn and easily recognizable unaccompanied theme in the remote key of G sharp minor. The first, second, and fourth variations take the place of a slow movement (the third, in a lighter vein, affording a relief), and the next three constitute a *Scherzo*. The *Prestissimo* of Variation VII. is suddenly interrupted by the momentary intrusion of the subject of the first movement, and then an *Adagio* of a rhapsodical character leads deviously and gradually to the *Finale* in D major, the subject of which is ingeniously evolved out of an apparently casual passage. This *Finale* is of considerable extent, being in Rondo form with two episodes, and culminates in a tremendous passage on a Dominant seventh on B flat. After a pause the theme of the variations is heard gloomily in the bass, and a pathetic *Coda* brings about a suitable conclusion in D minor.

These Variations were written in 1905, and were awarded the Prize of Twenty Guineas offered by Mr. Mark Hambourg.

This difficult and brilliant work was first played by Mr. York Bowen, to whom it is dedicated, and has recently been published.

During the last forty years only one other Pianoforte Sonata of any importance—that by J. B. McEwen—has been published in London since Sterndale Bennett's *Maid of Orleans* Sonata.

SONGS ... { *a.* "Wo weilt er" } ... *Liszt.*
 b. "Comment, disaient-ils" }

Miss CAROLINE HATCHARD.

a. "WO WEILT ER."

WO weilt er? Im kalten, im schaurigen Land.
 Wo ruht er? Am Meere auf steinigem Strand.
 Was treibt er? Er haschet das fliehende Glück.
 Was denkt er? Er sehnt sich zur Heimath zurück.
 O grüsst ihn ihr Wolken im schaurigen Land.
 O kühlt ihn ihr Lüftchen am steinigen Strand.
 O kränz' ihn du falsches treuloses Glück!
 Ich ruf ihn. O kehre zur Heimath zurück.

b. "COMMENT, DISAIENT-ILS."

COMMENT, disaient-ils,
Avec nos nacelles,
Fuir les alguazils ?
Ramez, ramez, disaient-elles !

Comment, disaient-ils
Oublier querelles,
Misères et périls ?
Dormez, dormez, disaient-elles.

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils ?
Aimez, aimez, disaient-elles.

CONCERTANTE VARIATIONS on an Original

Irish Air—Pianoforte and Violoncello *B. Walton O'Donnell*
(Orchestral Scholar).

MISS MYRA HESS AND MR. B. WALTON O'DONNELL.

CONCERNING a work by a present student not much need be said. These Variations speak for themselves, except that not everyone will perceive that the melody of No. 3 is the original tune inverted, that is, with all the upward intervals now taken downwards, and *vice-versâ*. The device, later on, of using an Irish jig as a counterpoint to the air will be easily noticed, as also the two very difficult and elaborate *cadenzas* towards the end.

SONGS (MSS.)	{	"When passion's trance" "To the Queen of my heart" (Shelley.) "I arise from dreams of thee"	}	<i>Ambrose Coviello</i> (Student).
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MISS MARIE ISABELLE WADIA.
(Campbell Clarke Scholar.)

"WHEN PASSION'S TRANCE."

WHEN passion's trance is overpast,
If tenderness and truth could last
Or live, whilst all wild feelings keep
Some mortal slumber, dark and deep,
I should not weep, I should not weep !

It were enough to feel, to see
 Thy soft eyes gazing tenderly,
 And dream the rest—and burn and be
 The secret food of fires unseen,
 Couldst thou but be as thou hast been.

After the slumber of the year
 The woodland violets re-appear,
 All things revive, in field or grove,
 And sky and sea, but two, which move,
 And form all others, life and love.

“TO THE QUEEN OF MY HEART.”

SHALL we roam, my love,
 To the twilight grove,
 When the moon is rising bright?
 Oh, I'll whisper there
 In the cool night air,
 What I dare not in broad daylight!

I'll tell thee a part
 Of the thoughts that start
 To being when thou art nigh,
 And thy beauty, more bright
 Than the stars' soft light,
 Shall seem as a weft from the sky.

When the pale moonbeam
 On tower and stream
 Sheds a flood of silver sheen,
 How I love to gaze
 As the cold ray strays
 O'er thy face, my heart's throned queen

Wilt thou roam with me
 To the restless sea
 And linger upon the steep,
 And list to the flow
 Of the waves below
 How they toss and roar and leap?

Those boiling waves
 And the storm that raves
 At night o'er their foaming crest,
 Resemble the strife
 That, from earliest life,
 The passions have waged in my breast.

O, come then and rove
 To the sea or the grove
 When the moon is rising bright,
 And I'll whisper there
 In the cool night air
 What I dare not in broad daylight.

“I ARISE FROM DREAMS OF THEE.”

I ARISE from dreams of thee
 In the first sweet sleep of night,
 When the winds are breathing low,
 And the stars are shining bright;
 I arise from dreams of thee,
 And a spirit in my feet
 Has led me—who knows how?
 To thy chamber window, sweet!

The wandering airs they faint
 On the dark, the silent stream—
 And the champak odours fail
 Like sweet thoughts in a dream
 The nightingale's complaint,
 It dies upon her heart,
 As I must die on thine,
 O beloved as thou art!

O lift me from the grass!
 I die, I faint, I fail!
 Let thy love in kisses rain
 On my lips and eyelids pale.
 My cheek is cold and white, alas
 My heart beats loud and fast,
 O press it close to thine again
 Where it will break at last.

RAPSODIA PIEMONTESE—Violin *Sinigaglia.*

MISS ELSIE W. OWEN
(Sainton Scholar).

TERZETTINO ... "Ti prego, o Madre pia" ... *F. Curshmann.*

MISS NETTIE FRANKLIN, MISS EDITH KIRK,
AND MR. THOMAS GIBBS.

TI prego, o Madre pia,
A benedir dal ciel l'anima mia.

Translation.

Our prayer, O virgin holy,
Receive, and grant us hearts contrite and lowly.

ANDANTE AND ALLEGRO for Strings (MS.) *F. Margaret Bennett.*

THE ENSEMBLE CLASS.

THIS work was originally intended for the first movement of an Octet, but was found more suitable for String Orchestra than for solo players. It is nominally in eight parts, but only occasionally so. The *Andante* is quite short, and only serves as introduction to the main movement, which is of suitable proportion.

The composer, recently a student in the Royal Academy, is a grand-daughter of the late Sir W. Sterndale Bennett.

CAVATINA "Even bravest hearts may swell" (*Faust*) *Gounod.*

MR. DAVID EVANS.

EVEN bravest heart may swell
In the moment of farewell.
Loving smile of sister kind,
Quiet home I leave behind,
Oft shall I sadly think of you
Whene'er the wine cup passes round,
When alone my watch I keep,
And my comrades lie asleep
Among their arms upon the tented battle ground.

But when danger to glory shall call me,
 I still will be first in the fray,
 As blithe as a knight in his bridal array,
 Careless what fate may befall me
 When glory shall call me.
 Even bravest heart may swell
 In the moment of farewell.
 Loving smile of sister kind,
 Quiet home I leave behind,
 Oft shall I sadly think of you,
 When I am far away.

MINIATURE SUITE—Pianoforte *York Bowen.*

Humoresque. Nocturne. Finale.

MASTER FRANK HUTCHENS

(Sterndale Bennett Scholar).

THIS sparkling piece, so suggestive of its composer, was written and published last year. It has been much played, being grateful work for the performer, containing as it does all the most up-to-date effects for the instrument. Notice particularly the "harmonics" in the middle of the Nocturne, and the *glissando* of entire chords in the *Finale*.

CONDUCTOR OF THE ENSEMBLE CLASS—MR. F. CORDER, F.R.A.M.

PIANOFORTE BY MESSRS. STEINWAY AND SONS.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERNDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1907
HENRY SMART	Composition or	
	Organ	September, 1908
LISZT	Composition or	
	Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS.. ..	Composition	April, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PALEPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru-	
	mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred
		periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1907
BROUGHTON PACKER BATH	Violin	December, 1906
WESSELY EXHIBITIONS (two)	Violin	September, 1909
BROUGHTON PACKER BATH	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Easter, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and		
R.C.M. (six) .. ..	.. ..	November, 1906

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1906-1907.

Michaelmas Term began MONDAY, 24th SEPTEMBER, 1906, and closes on SATURDAY, 15th DECEMBER, 1906.

Lent Term begins THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins MONDAY, 22nd APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1907.

Entrance Examinations will be held:

For the Lent Term, Monday, 7th January, 1907, at 2.

For the Lent Half-Term, Monday, 18th February, 1907, at 3.

For the Midsummer Term, Friday, 26th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	50	0	0
the gift of his Widow	...	...	...
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
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Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
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Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0

Students' Aid Fund—*continued.*

	£	s.	d.
Sparrow, Charles E., Esq.	3	14	0
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Tertis, Lionel, Esq.	1	1	0
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Threlfall, Thomas, Esq. (2nd donation)	105	0	0
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ANNUAL SUBSCRIPTIONS.

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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				26	5	0

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Copland, Charles, Esq., A.R.A.M.	1	1	0			
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Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
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Donaldson, Sir George	5	5	0			
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Forbes, Norman, Esq.	1	1	0			

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In Memoriam J. H., November 11th, 1862				1	1	0
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Jones, E. Howard-, Esq.	1	1	0			
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King, Oliver, Esq.	1	1	0			
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Larkcom, Madame Agnes, F.R.A.M.	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Leaf, Mrs. Charles... ..				2	0	0
Leinster, The Duke of (deceased)				105	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Leslie, Mrs.	1	1	0			
Leslie, John, Esq.				36	15	0
Lévi, E. Edgardo, Hon. R.A.M.	1	1	0			
Lierhammer, Dr. Theo., Hon. R.A.M.	1	1	0			
Littleton, Augustus, Esq.				5	5	0
Lloyd, Miss A. M.	2	2	0			
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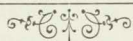
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Mr. Fawcett, E.*
" Gregory, C. A.*
Miss Griffiths, G.*
" Kirmse, F.*
" Middleton, D.*
" Mott, H.*
Mr. O'Donnell, B. W.*
Miss Orde, V.*
" Whitaker, A.*
" Wyld, E.*

Double Basses.

- Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Griffiths, W.
" Hobday, C.
" Kendall, F.
" Silvester, W.
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

- Mr. Steiner, J. C.†
" Jones, E.*
" Medicus, E.*

Oboes.

- Mr. Malsch, W. M.
Miss Bull, L.†
" Smith, M.†

Cor Anglais.

- Miss Bull, L.†

Clarinets.

- Mr. Stutely, H. W.*
Miss Thomas, F.†

Bassoons.

- Mr. James, E. F.
" James, W.
" Alexandra, J. H.*

Horns.

- Mr. Borsdorf, A.
" Borsdorf, O.*
" Brain, A. E.
" Busby, T. R.
" Chipchase.*

Trumpets.

- Mr. Solomon, J.†
" Hambleton, G.*

Trombones.

- Mr. Matt, A. E.
" Hadfield, C.
" Matt, J.

Tuba.

- Mr. Powis, R.

Tympani.

- Mr. Bath, H.*
Master Quaife, A.*

Side Drum.

- Mr. Schroeder, J.

Triangle & Cymbals.

- Mr. Dale, B. J.*

Harp.

- Miss Hawkins, L.*

Librarian.

- Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖



SCHERZO AND FINALE from Second Concerto in G minor
(Op. 22)—Pianoforte *Saint-Saëns.*

MR. SYDNEY ROSENBLOOM.

SONG—"Fair spring is returning" (*Samson and Delilah*) *Saint-Saëns.*

MISS GRACE HAZELHURST.

CONCERTO in D—Violin *Paganini.*

MISS JULIET CAPRON.

SYMPHONIC SCHERZO in G (MS.)—Orchestra *Montague F. Phillips*
(Macfarren Scholar).

SONGS OF LOVE AND WAR { "Longing" } *Hubert Bath*
(MSS.) { "Viking's War Song" } (Goring Thomas
Scholar).

MR. DAVID EVANS.

VARIATIONS SYMPHONIQUES—Violoncello *Boëllmann.*

MR. JOHN MUNDY.

SCOTTISH CONCERTO (Op. 55)—Pianoforte *Mackenzie.*

MISS DOROTHY GRINSTEAD
(Associated Board Exhibitioner).

SONG ... "Ah fors è lui" (*La Traviata*) ... *Verdi.*

MISS AILEEN HODGSON
(Westmorland Scholar).

SYMPHONIC VARIATIONS on an African Air—Orchestra
Coleridge-Taylor.

PIANOFORTE BY C. BECHSTEIN.



PROGRAMME.

FRIDAY, DECEMBER 14, 1906.

————— ♦ ♦ ♦ ♦ ♦ —————
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
————— ♦ ♦ ♦ ♦ ♦ —————

SCHERZO AND FINALE from Second Concerto
in G minor (Op. 22)—Pianoforte ... *Saint-Saëns.*

MR. SYDNEY ROSENBLOOM.

SONG, "Fair spring is returning" (*Samson and Delilah*)
Saint-Saëns.

MISS GRACE HAZELHURST.

FAIR spring is returning,
Fond hearts now are burning,
With hope and with love.
Soft zephyrs are blowing,
The meadows are glowing,
Blue skies are above.

Away with all sighing,
 Our tears you are drying,
 Gone is all our grief.
 To earth now you render,
 O myst'ry so tender,
 Bud and flower and leaf.
 In vain am I burning,
 My heart is bereft,
 I wait his returning,
 Alone am I left !
 Tho' hoping I languish,
 My heart is forlorn ;
 And lives in its anguish
 On joys that are gone !
 When night shadows hover,
 I mourn him, my lover ;
 I'll sit by the stream,
 I'll cherish my dream !
 Forgetting my sorrow,
 Forgetting my pain,
 I'll pray for the morrow,
 That my burning love I'll
 Cherish for his return.

CONCERTO in D—Violin *Paganini.*
 Miss JULIET CAPRON.

SYMPHONIC SCHERZO in G (MS.)—Orchestra
Montague F. Phillips
 (Macfarren Scholar).

SONGS OF LOVE { "Longing" } *Hubert Bath*
 AND WAR (MSS.) { "Viking's War Song" } (Goring Thomas
 Scholar).
 Mr. DAVID EVANS.

"LONGING."

COME to me in my dreams, and then
 By day I shall be well again !
 For then the night will more than pay
 The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me !

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth ;
And kiss my cheek, and smooth my brow,
And say : *My love ! Why sufferest thou ?*

Come to me in my dreams, and then
By day I shall be well again !
For then the night will more than pay
The hopeless longing of the day.

Matthew Arnold.

(By special kind permission of GEORGE ROUTLEDGE & SONS.)

“ VIKING'S WAR SONG.”

LET loose the hounds of war,
The whirling swords !
Send them leaping afar,
Red in their thirst for war ;
Odin laughs in his car
At the screaming of the swords !
Far let the white ones fly,
The whirling swords !
Afar off the ravens spy,
Death-shadows cloud the sky.
Let the wolves of the Gael die
'Neath the screaming swords !

The Shining Ones yonder,
High in Valhalla,
Shout now, with thunder,
Drive the Gaels under,
Cleave them asunder,—
Swords of Valhalla !

Fiona Macleod.

(From “ Mircath,” *Barbaric Tales* ; by special kind permission of
MRS. WILLIAM SHARP.)

VARIATIONS SYMPHONIQUES—Violoncello

Boëllmann.

MR. JOHN MUNDY.

SCOTTISH CONCERTO (Op. 55)—Pianoforte ...

Mackenzie.

MISS DOROTHY GRINSTEAD

(Associated Board Exhibitioner).

SONG ...

“ Ah fors è lui ” (*La Traviata*)... *Verdi.*

MISS AILEEN HODGSON

(Westmorland Scholar).

RECIT.

È STRANO! In core scolpiti ho quegli accenti!
 Saria per me sventura un serio amore?
 Che risolvi, turbata anima mia?
 Null' uomo ancora t' accendeva,
 Oh gioja ch'io non conobbi, esser amata amando!
 E sdegnar la poss' io per l' aride follie del viver mio?

ARIA.

Ah! fors' è lui che l' anima solinga ne' tumulti,
 Godea sovente pingere de' suoi colori occulti,
 Lui che modesto e vigile all' egre soglie ascese,
 E nuova febbre accese destandomi all' amor!
 A quell' amor, ch' è palpito
 Dell' universo intero,
 Misterioso, altero,
 Croce, croce e delizia al cor.
 Follie! delirio vano è questo!
 Povera donna, sola abbandonata,

In questo popoloso deserto
 Che appellano Parigi, che spero or più ?
 Che far degg'io ? Gioire di voluttà ne' vortici,
 Di voluttà gioir !

Sempre libera degg' io folleggiare di gioja, in gioja,
 Vo' che scorra il viver mio pei sentieri del piacer.
 Nasca il giorno, muoja, sempre lieta ne' ritrovi,
 A dilette sempre nuovi dee volare il mio pensier !

English Version.

'TIS strange ! his words are all rooted in my bosom !
 Does it portend my sorrow, a deep affection ?
 How determine, O heart on fire, and restless ?
 Before, I rang'd in fancy's freedom ; a transport,
 A new emotion, this interchange of spirits.
 Shall I throw such a treasure away for worldly baubles, ^{for}
 senseless pleasure ?

Was this the man my fancy saw,
 Oft in bright visions smiling,
 One form'd to win a faithful heart,
 With a pure love beguiling !
 Is he the one who tended me,
 When fever's rage was burning,
 And peace to me returning,
 Kindled a true love's fire ?
 Ah ! tis the love that moves the spheres,
 Shines in the skies pure, by human tears oft reflected.
 Tyrant resistless ! 'gainst him who is protected,
 Rapture and torment, pain and desire.
 What folly ! worse than vain this delusion !

Most hapless woman,
 Single, by all deserted, amid this
 Solitude full of people,
 By all the world call'd Paris!
 What can I do? What my resource now?
 Once more plunge in this vast sea of revelry,
 Drink freely Circe's bowl! Oh, joy.

Shall I always, freely ranging, live for feign'd joy, be pleasure
 greeting,
 In this life so quickly changing, waste my time from year to
 year?
 Day by day, tho' the hours be fleeting, brings new gladness
 for the morrow,
 Then hail, pleasure, banish sorrow, for sad days have no fear.

SYMPHONIC VARIATIONS on an African Air—

Orchestra Coleridge-Taylor.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS.. ..	Composition	April, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PALEPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1907
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1907
BROUGHTON PACKER BATH ..	Violin	December, 1906
WESSELY EXHIBITIONS (two) ..	Violin	September, 1909
BROUGHTON PACKER BATH ..	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (six)	.. ..	Easter, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAPEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	0	15	0
Deportment	2	2	0
Fencing (per course of twelve lessons)	1	1	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1906-1907.

Michaelmas Term began MONDAY, 24th SEPTEMBER, 1906, and closes on SATURDAY, 15th DECEMBER, 1906.

Lent Term begins THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins MONDAY, 22nd APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1907.

Entrance Examinations will be held:

For the Lent Term, Monday, 7th January, 1907, at 2.

For the Lent Half-Term, Monday, 18th February, 1907, at 3.

For the Midsummer Term, Friday, 26th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
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Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0

Students' Aid Fund—*continued.*

	£	s.	d.
Sparrow, Charles E., Esq.	...	3	14 0
Strathcona and Mount Royal, The Right Hon. Lord	...	210	0 0
Tertis, Lionel, Esq.	...	1	1 0
Thomas, Miss L.	...	1	1 0
Threlfall, Thomas, Esq.	...	105	0 0
Threlfall, Thomas, Esq. (2nd donation)	...	105	0 0
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Walters, Miss Charlotte	...	10	10 0
White, His Honour Judge F. Meadows (deceased)	...	5	5 0
Zimmermann, Miss Agnes, F.R.A.M.	...	5	5 0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
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Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
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Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
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Barry, C. A., Esq.				12	12	0
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
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Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
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Blakiston, Sydney, Esq.	1	1	0			
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Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
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Briant, Rowland, Esq., A.R.A.M.	1	1	0			
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Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Burton, B. H., Esq.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq.	1	1	0			
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Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cliffe, F., Esq., Hon. R.A.M.	1	1	0			
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Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1	1	0			
Collins, Sir Richard Henn	2	2	0			
Cooper, Edward E., Esq.				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crompton, Hon. Mrs.	1	1	0			
Crowe, Mrs. George	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Curtis, Mrs. Alice Omodei, L.R.A.M.	1	0	0			
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Davenport, F., Esq., Hon. R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Grey, Earl	2	2	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, R., Esq.	2	2	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Donaldson, Sir George	5	5	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Evill, Henry, Esq.	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
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Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Ffrangeon-Davies, David, Esq., Hon. R.A.M.	1	1	0			
Filippi, Miss Rosina	2	2	0			
Fisher, Miss	1	1	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Flux, Robert, Esq., A.R.A.M.	2	2	0			
Forbes, Norman, Esq.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
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Glenesk, The Right Hon. Lord				12	12	0
Goetz, Ludovie, Esq.	5	5	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
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Goldsmiths' Company (3rd donation)				50	0	0
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Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Horton-Smith, R. Horton, Esq., K.C.	2	2	0			
Howe, The Earl				105	0	0
Hoyle, Wm. Stevenson, Esq., Mus. D. Cantuar.; Hon. R.A.M.	1	1	0			
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Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
Jewson, W. A., Esq.	1	1	0			
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King, Frederic, Esq., Hon. R.A.M.	1	1	0			
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Organ Recital

AT

THE ROYAL ACADEMY OF MUSIC

On Monday Afternoon, Feb. 11, 1907,

At Three o'clock.

Program

In Memoriam.

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INTRODUCTION AND FUNERAL MARCH (*Coriolanus*)—Organ *Mackenzie.*

MR. RALPH LETTS
(Maud Mary Gooch Scholar).

ADAGIO } from Sonata in D minor—Organ *Bach.*
VIVACE }

MISS KATHLEEN ROBINSON
(Henry Smart Scholar).

ANDANTE FROM CONCERTO—Violin *Mackenzie.*

MR. HENRY O. PARSONS
Organ—MR. MONTAGUE F. PHILLIPS.

ALLEGRETTO } from Sonata in G—Organ *Elgar.*
PRESTO COMODO }

MR. GEORGE SWIDENBANK.

SONGS (MSS.) { "Lady Mary in your bower"
"Proud Maisie"
"Fairy Bread"
"A Valediction" } *Dorothy Webb*
(STUDENT).

MISS MARIE WADIA
(Campbell Clarke Scholar.)

PIANOFORTE BY MESSRS. JOE

Programme.

SCHERZO } from Sonata, No. 5—Organ *Guilmant.*
FINALE }

MISS MAY MATTHEWS.

ARIA, "O love, thy power" (*Samson and Delilah*) *Saint-Saëns.*

MISS WINIFRED E. HOLME.

ZIGEUNERWEISEN—Violin *Sarasate.*

MR. URIK TSCHAIKOWSKY.

SONGS (MSS.) ... { "But one"
"Sleep"
"The Swallow" } *Montague F. Phillips*
(Macfarren Scholar).

MISS CAROLINE G. HATCHARD.

FANTASIA in F—Organ *John E. West.*

MR. GILBERT J. LEDGER.

SONGS ... { "A youth once loved a maiden"
"King Charles" } *Maude*
Valérie White.

MR. F. PERCIVAL DRIVER
(Westmorland Scholar).

INTRODUCTION AND FUGUE ON A CHORAL—Organ *Liszt.*

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SOPER, Miss SELINA PITT.

PIANOFORTE.
ACOCK, Miss ETHEL.
BLACKBURNE, Miss CLARA.
BOOTH, VICTOR.
BRAITHWAITE, S. HARTLEY.
BURGESS, Miss MARY.
CARPENTER, Miss C. O.
COVIELLO, AMBROSE.
LEDGER, GILBERT J.
LETHABY, Miss MARIE.
MASLEN, Miss GEORGIANA.
PINSENT, Miss FRANCES M.

VIOLIN.
LORIoT, Miss MARGUERITE.

VIOLONCELLO.
O'DONNELL, B. WALTON.

FLUTE.
STEINER, JOSEPH.

DICTION.
McGRATH, Miss LYLIE H.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.,
LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

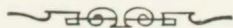
Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE, Esq.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



Songs ... { " Die Ablösung " Alexis Hollaender.
 { " Waldeinsamkeit " ... Max Reger.

MISS EDITH L. JOHN.

SONG " O Paradis " (*L'Africaine*) *Meyerbeer.*
MR. THOMAS GIBBS
(*Ross Scholar*).

SONATA IN C—Violoncello *Marcello.*
MISS EOTHEN COLENSO.

† Pianoforte by Messrs. S. & P. ERARD.



PROGRAMME.

WEDNESDAY, FEB. 20, 1907.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

In Memoriam.

THOMAS THRELFALL. Died February 3, 1907.
DIRECTOR AND CHAIRMAN OF COMMITTEE OF MANAGEMENT.

SCHERZO in F Sharp—Pianoforte* *E. d'Albert.*

MISS ADELAIDE M. N. DODGSON.

SONGS ... { " Die Ablösung " *Alexis Hollaender.*
 ... { " Waldeinsamkeit " ... *Max Reger.*

MISS EDITH L. JOHN.

“DIE ABLÖSUNG.”

IN Schnee und Eis in kalter Nacht.
Ein Grenadier steht auf der Wacht.
Scharf geht der Wind, sein Stand ist hart,
Sein Herz-blut stockt, sein Puls erstarrt.

Fern Glockenschlag!—erst halb vorbei!
Da Knaart's im Schnee, es kommt herbei,
"Wer da! Parole?"—"Morgenroth!"
Der ihn ablöst, es war der Tod.

* Pianoforte by C. BECHSTEIN.

"WALDEINSAMKEIT."

GESTERN Abend in der stillen Ruh'
 Sah ich im Wald einer Amsel zu ;
 Als ich da so sass,
 Meiner ganz vergass :
 Kommt mein Schatz und schleichet sich um mich
 Und küsset mich.

So viel Laub als an der Linden ist,
 Und so viel tausendmal hat mich
 Mein Schatz geküsst ;
 Denn ich muss gestehn
 Es hats niemand geseh'n,
 Und die Amsel soll mein Zeuge sein :
 Wir war'n allein.

SONATA in F Minor—Violoncello and Pianoforte ... *Brahms.*

MR. B. WALTON O'DONNELL AND MISS MYRA HESS.

SONG ... "O Paradis" (*L'Africaine*) ... *Meyerbeer.*

MR. THOMAS GIBBS

(Ross Scholar).

RECITATIVE.

DAYS merveilleux, jardins fortunés, temple radieux, Salut !

Ô Paradis, sorti de l'onde,
 Ciel si bleu, ciel si pur,
 Dont mes yeux sont ravis ;
 Tu m'appartiens, ô nouveau monde
 Dont j'aurai doté mon pays !
 A nous ces campagnes vermeilles,
 A nous cet Eden retrouvé !
 O trésors charmants, ô merveilles, salut !
 Monde nouveau, tu m'appartient,
 Sois donc à moi, ô beau pays.

RECITATIVE.

Que disent-ils ? mourir, mourir enseveli dans mon triomphe,
et sans que rien de lui me survive et proclame mon nom !

Vous ne le voudrez pas, non ;
Conduisez-moi, vers ce navire
Dont la voile brille à vos yeux.
A mes amis laissez-moi dire,
Que le succès combla mes vœux,
Que l'Europe, que ma patrie
Apprennent que Vasco vainqueur,
Sur ces bords a perdu la vie,
Au prix d'un éternel honneur.
Conduisez-moi vers mes amis,
Ayez pitié, pour ma mémoire,
O vous, à qui j'ai recours,
Ne me prenez que mez jours,
Mais laissez-moi la gloire.
Tous les tourments que la fureur rassemble,
Ont pour moi moins de cruauté.
Car c'est mourir deux fois,
Que perdre ensemble
La vie, et l'immortalité !
Eh bien ! mourons en héros, en chrétien ;
Mon Dieu reçois-moi dans ton sein,
Ah ! marchons.

ALLEGRO MA NON TROPPO } from Quintet in C (Op. 163)—
SCHERZO }

Two Violins, Viola and two Violoncellos *Schubert.*

MISS GLADYS CLARK, MISS ELSIE OWEN, MR. THOMAS
MORGAN, MISS GWENDOLEN GRIFFITHS AND
MR. JOHN MUNDY.

SONG " Von ewiger Liebe " *Brahms.*

MISS EVELYN BROWN.

DUNKEL, wie dunkel, in Wald und in Feld !
 Abend schon ist es, nun schweiget die Welt,
 Nirgend noch Licht und nirgend noch Rauch ;
 Ja, und die Lerche sie schweiget nun auch.
 Kommt aus dem Dorfe der Bursche heraus,
 Giebt das Geleit der Geliebten nach Haus,
 Führt sie am Weidengebüsche vorbei,
 Redet so viel und so mancherlei :
 " Leidest du Schmach, und betrübest du dich,
 Leidest du Schmach von Andern um mich,
 Werde die Liebe getrennt so geschwind,
 Schnell wie wir früher vereinigt sind.
 Scheide mit Regen und scheide mit Wind,
 Schnell wie wir früher vereinigt sind."
 Spricht das Mägdelein, Mägdelein spricht !
 " Unsere Liebe, sie trennet sich nicht !
 Fest ist der Stahl und das Eisen gar sehr,
 Unsere Liebe ist fester noch mehr.
 Eisen und Stahl man schmiedet sie um,
 Unsere Liebe, wer wandelt sie um ?
 Eisen und Stahl sie können zergerh'n,
 Unsere Liebe muss ewig besteh'n ! "

English Version.

DEEPER and deeper o'er wood and o'er wold
 Shadow and silence the landscape enfold.
 Hushed with the night is the song of the lark,
 Far in the twilight the homesteads are dark.
 Forth from the village the lover is come,
 Guarding the maiden and leading her home.
 On by the willows he listeth to stray,
 Hard are the words that he fain would say :
 " Bearest thou shame, and thy heart doth it ache,
 Bearest thou shame and reproach for my sake ?

Soon and in haste shall our parting be o'er,
Like as in haste we were plighted before.

Parting in rain and the winds' angry roar,
Like as in haste we were plighted before."

And the maiden answered him straight :
"Our love shall never be parted by fate!

True as the steel and as iron for aye,
Our love is truer and stronger than they.

Iron and steel can be severed in twain,
Our love shall ever unchanged remain ;

Iron and steel will not always avail,
Our love is plighted and never shall fail."

THEME AND VARIATIONS (MS.)—Pianoforte†

MR. SYDNEY ROSENBLOOM.

Sydney Rosenbloom.
(STUDENT).

AIR "Care Selve" *Handel.*

MISS NATALIE A. CAMPBELL.

CARE SELVE, ombre beate,
Vengo in traccia del mio cor.

English Version.

Come, my beloved !
Through the sylvan gloom
I wander day and night ;
Oft I call thee ;
Come, my joy and my delight.
Gentle Zephyrs, fan her,
Banish love's alarms,
Tell her how I languish here,
Guide me safely to her arms.

ZIGEUNERWEISEN—Violin *Sarasate.*

MR. URIK TSCHAIKOWSKY.

† Pianoforte by Messrs. S. & P. ERARD.

BALLADE in A flat—Pianoforte† *Chopin.*

MR. PERCY HUGHES

(Liszt Scholar).

SONG "Der Erbkönig" *Schubert.*

MR. J. McNAUGHTON DUNCAN.

WER reitet so spät durch Nacht und Wind ?
Es ist der Vater mit seinem Kind ;

Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht ?"—

"Siehst, Vater, du den Erbkönig nicht ?

Den Erlenkönig mit Kron' und Schweif ?"—

"Mein Sohn, es ist ein Nebelstreif."—

"Du liebes Kind, komm', geh' mit mir !

Gar schöne Spiele spiel' ich mit Dir ;

Manch' bunte Blumen sind an dem Strand,

Meine Mutter hat manch' golden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,

Was Erlenkönig mir leise verspricht ?"—

"Sei ruhig, bleibe ruhig, mein Kind,

In dürrn Blättern säuselt der Wind."—

"Willst, feiner Knabe, du mit mir geh'n ?

Meine Töchter sollen dich warten schön ;

Meine Töchter führen den nächtlichen Reih'n,

Und wiegen und tanzen und singen dich ein."—

"Mein Vater, mein Vater, und siehst du nicht dort

Erlkönigs Töchter am düstern Ort ?"—

"Mein Sohn, mein Sohn, ich seh' es genau :

Es scheinen die alten Weiden so grau."—

"Ich liebe dich, mich reizt deine schöne Gestalt,

Und bist du nicht willig, so brauch' ich Gewalt."—

"Mein Vater, mein Vater, jetzt fasst er mich an !

Erlkönig hat mir ein Leids gethan !"

Dem Vater grauset's, er reitet geschwind,

Er hält in den Armen das ächzende Kind,

Erreicht den Hof mit Müh' und Noth :

In seinen Armen das Kind war todt.

Goethe.

English Version.

WHO rides through the night where the wind blows
wild ?

'Tis a father, clasping his little child ;
The boy lies safe in that sheltering arm,
His father holds him so close and warm.

“ Why hid'st thou thy face, child ? What hast thou to fear ? ”

“ Oh, father, see ! The Erl-King is here !
The Erl-King gleaming in robes of white ! ”

“ My boy, 'tis only the mists of the night.”

“ Thou tender child, come hither to me,
And merry the games I'll play with thee !
Gay grow the flowers for thy hands to pull,
Of glittering raiment my halls are full.”

“ Oh ! father, oh ! father, dost thou not hear
The Erl-King whispering soft at my ear ? ”

“ Lie still, my child, look not behind,
'Tis only the dead leaves stirred by the wind.”

“ Fair boy, fair boy, if thou'lt come with me,
My daughters shall wait on thee tenderly,
And at night, as they dance in the forest deep,
The sound of their singing shall lull thee to sleep.”

“ My father, my father, dost thou not mark
Where the Erl-King's daughters peer through the dark ? ”

“ Yes, yes, my boy, I see them aright,
'Tis only the willow-leaves glimmering white.”

“ I love thee, I love thee ! Unless thou obey,
By force I will seize thee and drag thee away ! ”

“ Oh ! father, my father, his grasp is so cold !
The Erl-King hath me fast in his hold ! ”

On gallops the father in anguish wild,
He clasps yet closer his wailing child,
He reaches the house, with rising dread—
There, in his bosom, the boy lay dead.

Paul England.

SONATA in C—Violoncello *Marcello.*
Miss EOTHEN COLENZO.

It was inadvertently stated in the programme of November, 1906, that Miss Margaret Bennett was a granddaughter of the late Sir W. Sterndale Bennett. We have since been informed that this is not the case, and take this opportunity of correcting the mis-statement.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERNDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or	
	Organ	September, 1908
LISZT	Composition or	
	Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS	Composition ..	April, 1907
JOSEPHINE TROUP	Composition ..	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru-	
	mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1909
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred
POTTER EXHIBITION	Pianoforte	periodically
LADY JENKINSON'S THALBERG ..	Pianoforte	Annually in Dec.
ERARD CENTENARY	Pianoforte	April, 1908
SIR JOHN GOSS	Organ	
STAINER EXHIBITION	Organ	November, 1909
MAUD MARY GOOCH	Organ	Annually in Sept.
ERARD CENTENARY	Organ	September, 1908
SAINTON	Harp	
DOVE	Violin	January, 1908
BROUGHTON PACKER BATH ..	Violin	September, 1907
WESSELY EXHIBITIONS (two) ..	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violoncello	September, 1909
ORCHESTRAL INSTRUMENTS (six)	.. ..	December, 1909
ROSS .. ..	.. ..	Michaelmas, 1907
BOWEN GIFT	Wind Instruments..	September, 1907
ASSOCIATED BOARD R.A.M. and	Any branch of Music	Conferred Annually
R.C.M. (six) .. ..	.. ..	
	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class*	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907.

Lent Term began THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins MONDAY, 22nd APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1907.

Entrance Examinations will be held:

For the Midsummer Term, Friday, 26th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0

Students' Aid Fund—*continued.*

	£	s.	d.
Sparrow, Charles E., Esq.	...	3	14 0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq.	105	0	0
Threlfall, Thomas, Esq. (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Albanesi, Cav ^e . Carlo	9	9	0
Bláha, Josef, Esq., Hon. R.A.M.	7	4	0
Blakiston, Sydney, Esq.	12	12	0
Child, Miss Annie, A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Cummings, Rd., Esq., F.R.A.M.	4	4	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada	1	1	0
Gibson, A., Esq.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mackway, Walter, Esq., A.R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq.	6	6	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Ashwell, Amos, Esq.	3	3	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B., LL.D., F.R.S.				52	10	0
Baker, Sir Benjamin (2nd donation)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, J., Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, Edward, Esq.	3	3	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Burton, B. H., Esq.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq.	1	1	0			
Cater, J. J., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cliffe, F., Esq., Hon. R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1	1	0			
Collins, The Right Hon. Sir Richard Henn	2	2	0			
Cooper, Edward E., Esq.				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crompton, Hon. Mrs.	1	1	0			
Crowe, Mrs. George	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Curtis, Mrs. Alice Omodei, L.R.A.M.	1	0	0			
Dale, C. J., Esq.	3	3	0			
Davenport, F., Esq., Hon. R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Grey, Earl	2	2	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, R., Esq.	2	2	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Donaldson, Sir George	5	5	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
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PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
ZIMMERMANN, LOUIS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, E. F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—*continued.*

HORN.

BORSDORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

MATT, ALBERT E.

MILITARY MUSIC.

STRETTON, Captain A., M.V.O.

DICTION AND ELOCUTION.

CHILD, Miss ANNIE M., A.R.A.M.

LESINGHAM, HENRY.

ROBERTSON, IAN.

TEMPLE, RICHARD.

THOMAS, Miss KATIE, A.R.A.M.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

BROENNER, Dr. F.

DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

PHILLIPS, MONTAGUE F.

RUDALL, Miss ELEANOR C.

SINGING.

DUGARD, Miss CONSTANCE.

HANTKE, Miss E. HEDWIG.

SOPER, Miss SELINA PITT.

PIANOFORTE.

ACOCK, Miss ETHEL.

BLACKBURNE, Miss CLARA.

BOOTH, VICTOR.

BRAITHWAITE, S. HARTLEY.

BURGESS, Miss MARY.

CARPENTER, Miss C. O.

COVIELLO, AMBROSE.

LEDGER, GILBERT J.

LETHABY, Miss MARIE.

MASLEN, Miss GEORGIANA.

PINSENT, Miss FRANCES M.

VIOLIN.

LORiot, Miss MARGUERITE.

VIOLONCELLO.

O'DONNELL, B. WALTON.

FLUTE.

STEINER, JOSEPH.

DICTION.

MCGRATH, Miss LYLIE H.

Conductor of Orchestral and Choral Practices—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—

HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.,

LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

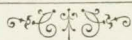
Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.



First Violins.

- Mr. Parker, W. Frye.†
(Principal.)
Miss Barnes, H.*
" Bernard.*
" Bowater, J.*
" Caro, C.*
" Clark, G.*
Mr. Falconer, F. J.
Miss Fridlander, D.*
" Home, M.*
Mr. Jeremy, W. R.*
Miss Juler, M. C.*
" Macleod, A.*
" Owen, E. W.*
Mr. Parsons, H. O.*
" Robinson, G. S.*
Miss Rowland, G. M.*
Mr. Thorns, J.*
" Tschaikowsky, H. D.*

Second Violins.

- Mr. Szczepanowski, L.†
(Principal.)
Miss Aldham, G.*
" Cashman, B.*
" Clarabut, H. F.*
" Evans, L.*
" Godson, V.*
" Griffiths, M.*
" Horton, G.*
" Johns, A. M.*
" Le Brun, J. R.*
" Longmore, E. B.*
" Morton, B. A.*
" Newstead, D.*
" Parker, P. A. N.*
Mr. Quaife, A.*
" Quaife, E.*
Miss Torckler, V.*
" Walden, C.*

Violas.

- Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.
" Creak, R. B.

Violas (continued).

- Miss Clough, G.*
Mr. Coates, E.*
" Dyson, A. E.†
Miss Lethaby, M.*
" Mitchell.*
Mr. Morgan, T.*

'Cellos.

- Mr. Hambleton, J. E.†
(Principal.)
Miss Brown, D.*
Mr. Fawcett, E.*
Miss Fife.*
Mr. Gregory, C. A.*
Miss Griffiths, G.*
" Kirmse, F.*
Mr. Lodge.*
Miss Middleton, D.*
Mr. Mundy.*
" O'Donnell, B. W.*
Miss Orde, V.*

Double Basses.

- Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Griffiths, W.
" Hobday, C.
" Kendall, F.
" Whitmore, E. W.
" Wilkes, J. E. P.
" Winterbottom, F.

Flutes.

- Mr. Steiner, J. C.†
" Jones, E.*
" Medicus, E.*
Miss Penville.*

Oboes.

- Mr. Malsch, W. M.
Miss Bull, L.†
" Smith, M.†

Cor Anglais.

- Miss Bull, L.†

Clarinets.

- Mr. Stutely, H. W.*
Miss Thomas, F.†

Bassoons.

- Mr. James, E. F.
" James, W.
" Alexandra, J. H.*

Horns.

- Mr. Borsdorf, A.
" Borsdorf, O.*
" Brain, A. E.
" Chipchase.*
" Hambleton, G.*

Trumpets.

- Mr. Solomon, J.†
" Haynes.

Trombones.

- Mr. Matt, A. E.
" Hadfield, C.
" Matt, J.

Tuba.

- Mr. Powis, R.

Tympani.

- Mr. Bath, H.*
Master Quaife, A.*

Side Drum.

- Mr. Stephenson, M.*

Triangle & Cymbals.

- Mr. Stephenson, M.*

Harp.

- Miss Hawkins, L.*

Librarian.

- Mr. Chapman, H. A.

* Student.

† Ex-Student.



❧ PROGRAMME. ❧



MARCIA FUNEBRE from "Coriolanus" Mackenzie.

In Memoriam

SIR AUGUST MANNS. Died March 1, 1907.

ANDANTE SOSTENUTO } —from Concerto in G (Op. 33)—
FINALE (ALLEGRO CON FUOCO) } Pianoforte ... Dvorák.
MISS ELSIE COMLEY.

AIR "Ave Maria" Max Bruch.
MISS MARY FIELDING.

ADAGIO }
RONDO (ALLEGRO) } —from Concerto in A—Clarinet ... Mozart.
MR. HERBERT W. STUTELY.
(Orchestral Instrument Scholar.)

SCHERZO (MS.), for Orchestra Percy A. Bowie
(Student)
SCENA, "Hymn to Aphrodite" (*Sappho*) ... Granville Bantock.
MISS GWLADYS ROBERTS.
(Lilian Eldée Scholar.)

ROMANCE (LARGHETTO) } —from Concerto in E minor }
RONDO (VIVACE) } (Op. 11)—Pianoforte } Chopin.
MISS CATHERINE C. MATTHEWS.

AIR, "Singt dem göttlichen Propheten" (*Der Tod Jesu*) Graun.
MISS PITT SOPER.

"KOL NIDREI"—Violoncello Max Bruch.
MISS AUDREY WHITAKER.

AIR "Dalla sua pace" Mozart.
MR. HUBERT BAKER.

OVERTURE DI BALLO Sullivan.
Pianoforte by C. BECHSTEIN.



PROGRAMME.

TUESDAY, MARCH 26, 1907.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

MARCIA FUNEBRE from "Coriolanus" ... Mackenzie.

In Memoriam.

SIR AUGUST MANNS. Died March 1, 1907.

ANDANTE SOSTENUTO } —from Concerto in G
FINALE (ALLEGRO CON FUOCO) } (Op. 33)—Pianoforte
Dvorák.

Miss ELSIE COMLEY.

AIR "Ave Maria" ...

Max Bruch.

Miss MARY FIELDING.

AVE MARIA, hear my prayer, Ave Maria !
 Thou canst hear, tho' from the wild,
 Yea, thou canst save amid despair,
 Safe may we sleep beneath thy care.
 Sweet mother ! hear thy suppliant child.
 Foul demons of the earth and the air,
 From this their wonted haunt exiled
 Shall flee before thy presence, O maiden mild !
 Ave Maria, stainless styled, Ave Maria !
 The night is over, where tarries my lover ?
 Where now shalt thou pillow thine aching head ?
 Exiled from these my encircling arms ;
 When night hath fled, who knows I may not find thee
 'mid the dead !

Arrows fly, and lances they rattle :
 Norman, foremost aye in battle !
 Yet our serried ranks give way ! I see them sway.
 The foe is upon them, they fall like grass !
 Norman wounded ! alas !
 Ave Maria ! hear my prayer, Ave Maria !
 The flinty couch we now must share,
 Shall seem with down, with down of eider piled,
 If only thy protection hover there, and thou hast smiled.
 We bow us to our lot of care,
 Beneath thy guidance reconciled.
 Maiden ! hear a maiden's prayer.
 Mother, O hear thy suppliant child !
 Ave Maria ! maiden mild, Ave Maria !

ADAGIO
 RONDO (ALLEGRO) } —from Concerto in A— Clarinet *Mozart.*

MR. HERBERT W. STUTELY.

(Orchestral Instrument Scholar.)

SCHERZO (MS.), for Orchestra *Percy A. Bowie*
(STUDENT).

SCENA, "Hymn to Aphrodite" (*Sappho*) ... *Granville Bantock.*

MISS GWLADYS ROBERTS.

(Lilian Eldée Scholar.)

DAUGHTER of Zeus,

Immortal Aphrodite,

Queen of the broidered throne, distress'd I pray thee,

Weaver of wiles, break not my heart with anguish :

O Goddess, hear me !

Now hither come, as once before thou camest,

Hearing my voice afar, and lean to listen ;

Camest with golden chariot, leaving swiftly

Thy father's dwelling.

Beautiful, fleet thy sparrows drew thee hither,

Round the dark earth from heaven's height descending,

Whirled they with wings through deeps of middle æther,

Fluttering came they.

Then thou, blest one with lips immortal smiling,

Didst ask—

"Why weepest thou? What is befallen?"

Whom wouldst they heart and beauty draw to love thee ;

Who wrongs thee, *Sappho*?

She who spurns gifts shall give, who flies shall follow ;

If she loves not, unwilling soon shall love thee."

Ah, come, from care release, fulfil my yearning ;

I beseech thee.

ROMANCE (LARGHETTO) { —from Concerto in E minor
RONDO (VIVACE) { (Op. 11)—Pianoforte *Chopin.*

MISS CATHERINE C. MATTHEWS.

AIR "Singt dem göttlichen Propheten" (*Der Tod Jesu*) Graun.

MISS PITT SOPER.

SINGT dem göttlichen Propheten,
 Der den Trost vom Himmel bringet :
 Dass der Geist sich aufwärts schwinget ;
 Erdensöhne, singt ihm Dank.
 Die du von dem Staube fliehst,
 Und die rollenden Gestirne
 Unter deinen Füßen siehest,
 Nun genieße deiner Tugend,
 Steig auf der Geschöpfe Leiter
 Bis zum Seraph ! steige weiter,
 Seele ! Gott sei dein Gesang !

Translation.

Lo ! the heav'n descended prophet,
 Who to us glad tidings bringeth,
 News whereat each soul up-springeth ;
 Ev'ry creature sing his praise.
 Thou that mounting wings unfoldest,
 And the rolling stars beneath
 Thy very feet beholdest
 Now thy full reward receiving,
 From a mortal to a Seraph.
 O my soul, to God thy song upraise.

"KOL NIDREI"—Violoncello *Max Bruch.*

MISS AUDREY WHITAKER.

AIR "Dalla sua pace" *Mozart.*

MR. HUBERT BAKER.

DALLA sua pace la mia dipende,
 Quel che a lei piace vita mi rende,
 Quel che le incresce morte mi dà.

S' ella sospira, sospiro anch' io,
 È mia quell' ira, quel pianto è mio ;
 E non hò bene, s' ella non l' ha,

Dalla sua pace vita mi rende,
 Quel che le incresce morte mi dà.

Translation.

On her contentment my peace dependeth,
 That which doth please her to me life renders ;
 That which doth grieve her
 Death gives to me.

If she is sighing, then I sigh also,
 'Tis mine her anger, mine too her weeping ;
 No joy can bless me,
 If 'tis not hers.

OVERTURE DI BALLO *Sullivan.*

Pianoforte by C. BECHSTEIN.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS	Composition ..	April, 1907
JOSEPHINE TROUP	Composition ..	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1909
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDEE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
DOVE	Violin	September, 1907
BROUGHTON PACKER BATH ..	Violin	December, 1909
WESSELY EXHIBITIONS (two) ..	Violin	September, 1909
BROUGHTON PACKER BATH ..	Violoncello	December, 1909
ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	..	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class*	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907.

Lent Term began THURSDAY, 10th JANUARY, 1907, and closes on WEDNESDAY, 27th MARCH, 1907.

Midsummer Term begins for new Students MONDAY, 29th APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

ENTRANCE EXAMINATIONS, 1907.

Entrance Examinations will be held:

For the Midsummer Term, Friday, 26th April, 1907, at 2.

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Albanesi, Cav ^e . Carlo	6	6	0
Bláha, Josef, Esq., Hon. R.A.M.	4	16	0
Blakiston, Sydney, Esq.	12	12	0
Child, Miss Annie, A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Cummings, Rd., Esq., F.R.A.M.	2	2	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, A., Esq.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	4	4	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Ashwell, Amos, Esq.	3	3	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B., LL.D., F.R.S.				52	10	0
Baker, Sir Benjamin (2nd donation)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, J., Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, Edward, Esq.	3	3	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Burton, B. H., Esq.	1	1	0			
Bury, H. Entwistle, Esq.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq.	1	1	0			
Cater, J. J., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cliffe, F., Esq., Hon. R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1	1	0			
Collins, The Right Hon. Sir Richard Henn	2	2	0			
Cooper, Edward E., Esq.				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
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Hon. R.A.M.
KIPPS, W. J., A.R.A.M.
MARTIN, SIR GEORGE C., M.V.O., Mus.
Cantuar., Hon. R.A.M.
RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, REGINALD, F.R.A.M.
WILLIAMS, C. LEE, Mus. B. Oxon., Hon. R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
ZIMMERMANN, LOUIS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M. Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, E. F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—*continued.*

HORN.
BORSDORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE
MATT, ALBERT E.

MILITARY MUSIC
STRETTON, Captain A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., A.R.A.M.
LESINGHAM, HENRY.
ROBERTSON, IAN.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, A.R.A.M.

DANCING.
SOUTTEN, B.

DEPORTMENT.
SOUTTEN, B.

FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.
LESINGHAM, HENRY.

ITALIAN LANGUAGE.
DE ASARTA, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
BROENNER, Dr. F.
DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.
PHILLIPS, MONTAGUE F.
RUDALL, Miss ELEANOR C.

SINGING.
DUGARD, Miss CONSTANCE.
HANTKE, Miss E. HEDWIG.
SOPER, Miss SELINA PITT.

PIANOFORTE.
ACOCK, Miss ETHEL.
BLACKBURN, Miss CLARA.
BOOTH, VICTOR.
BRAITHWAITE, S. HARTLEY.
BURGESS, Miss MARY.
CARPENTER, Miss C. O.
COVIELLO, AMBROSE.
GRINSTEAD, Miss DOROTHY.
LEDGER, GILBERT J.
LETHABY, Miss MARIE.
MASLEN, Miss GEORGIANA.
PINSENT, Miss FRANCES M.

VIOLIN.
LORiot, Miss MARGUERITE.

VIOLONCELLO.
O'DONNELL, B. WALTON.

FLUTE.
STEINER, JOSEPH.

DICTION.
McGRATH, Miss LYLIE H.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.,
LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

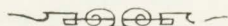
Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



MON.

MISS GLADYS E. ADAMS.

MASTER VICTOR HARRIS
(Associated Board Exhibitioner).

MISS MARIE CUYPER.

MASTER VIVIAN LANGRISH
(Ada Lewis Scholar).

MISS GERTRUDE NEWSON.

MISS NORAH CORDWELL
(Erard Centenary Scholar.)

MISS OLIVE TURNER.

MISS DOROTHY CHILTERN GRIFFIN
(Thalberg Scholar).

MISS CLARA BUTTERWORTH
(Ada Lewis Scholar).

PRELUDE IN D—Pianoforte *Felix Swinstead.*

MISS EVELYN DAWKIN.

AIR } —Violin { *Bach.*
BOLERO } { *de Beriot.*

MASTER STANELLI DE GROOT
(Wessely Exhibitioner).

DUET, “Brother, come and dance with me” (*Hänsel and Gretel*)
Humperdinck.

MISS JANET WOOLLEY and MISS OLIVE TURNER.
(Ada Lewis Scholar).

THREE STUDIES, Nos. 3, 7 and 16—Pianoforte *Chopin.*

MASTER FRANK HUTCHENS
(Sterndale Bennett Scholar).

SONGS { “Queen Mary’s Song” } *Elgar.*
... .. { “Through the long days” }

MISS HILDA MAY CAMPBELL.

DUETTINI { “Souvenir de Campagne” }
 { Minuit } —Two Violins ... *Godard.*
 { Sérénade }

MASTER STANELLI DE GROOT and MASTER VICTOR HARRIS.

“INVITATION À LA VALSE”—Two Pianofortes *Weber—Corder.*

MISS EVELYN DAWKIN and MISS DOROTHY BRAMLEY.

ACCOMPANIST—MISS ELSIE W. OWEN.





PROGRAMME.

FRIDAY, MAY 31, 1907.

— ♦ ♦ ♦ ♦ ♦ —
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

— ♦ ♦ ♦ ♦ ♦ —
SONG WITHOUT WORDS—Harp *Gustav Hölzel.*
(Arr. by John Thomas).

MISS GLADYS E. ADAMS.

ROMANCE IN D } —Violin { *d'Ambrosio.*
MOTO PERPETUO } { *Carl Bohm.*

MASTER VICTOR HARRIS
(Associated Board Exhibitioner).

SONG "Orpheus with his lute" *Sullivan.*

MISS MARIE CUYPER.

⓪ ORPHEUS with his lute made trees
And the mountain-tops that freeze
Bow themselves when he did sing;
To his music plants and flow'rs
Ever sprung : as sun, and show'rs,
There had made a lasting spring.

Every thing that heard him play,
 Ev'n the billows of the sea,
 Hung their heads, and then lay by.
 In sweet music is such art :
 Killing care and grief of heart,
 Fall asleep, or, hearing, die.

Shakespeare.

NOCTURNE IN F }
 VALSE IN D FLAT } —Pianoforte *Chopin.*

MASTER VIVIAN LANGRISH

(Ada Lewis Scholar).

SONG “An Evening Song” *Reinecke.*

MISS GERTRUDE NEWSON.

WELCOME, moonlight from the sky serene ;
 Thou gazest on me with such friendly mien.
 O speak and say with what message laden
 Thou comest now from my far-off maiden,
 From my love, from my love who thinks of me.

How should a greeting be sent by me ?
 What know I of thy love or thee ?
 The love-fetter'd swain all his woes revealing,
 The maiden forlorn with her tears down stealing,
 I neither hear nor heed.

'Tis well, O thou moonlight fair,
 That thou from her should'st no message bear,
 Too long thou would'st gaze in her eyes, forgetting
 For ever and ever thine hour of setting,
 And shine for her alone.

Once more they breathe the purity
 Of breezes fresh from o'er the sea,
 And skim, with fluttering pinions, high
 To realms where they can man defy;
 The people shouted loud in glee—
 The singer smiled.

Charles Forshaw.

"MAY."

SWEET, laughing May has come to cheer,
 And speed old winter on his bier,
 With loving voice and tender heart,
 She bids our tears and griefs depart,
 By singing to us, "I am here."

She bids us dry our every tear,
 To quite forget each former fear;
 On all sides she doth joy impart,
 Sweet, laughing May.

Then we her charming smiles revere,
 And to the world once more appear
 Free from the wiles of sorrow's dart,
 From care, and pain, and sin, and art,—
 No wonder that to all she's dear,
 Sweet, laughing May.

Charles Forshaw.

PRELUDES, Nos. 11 AND 9—Pianoforte *Blumenfeld.*

MISS DOROTHY CHILTERN GRIFFIN

(Thalberg Scholar).

SONG " A Summer Night " *A. Goring Thomas.*

MISS CLARA BUTTERWORTH

(Ada Lewis Scholar).

HAVE you forgotten, love, so soon
 That night, that lovely night of June,
 When down the tide, so idly dreaming,
 We floated where the moon lay gleaming ;
 My heart was weary and oppress'd
 With some sweet longing, half confess'd,
 When, like an answer to my sighing,
 Your hand in mine was gently lying ;
 O love, that last long kiss that met,
 Can you forget ?

Night of love ! lovely night of June,
That night we vow'd by heav'n's own moon,
That night of nights our troth we plighted,
To all eternity united ;
Then first I knew your heart, my heart,
One life, one soul, no more to part,
Then, then I said, Whate'er betide us,
No, death itself shall not divide us.

PRELUDE IN D—Pianoforte *Felix Swinstead.*

MISS EVELYN DAWKIN.

AIR	}—Violin ...	...	...	...	...	{	Bach.
BOLERO							de Beriot.

MASTER STANELLI DE GROOT

(Wessely Exhibitioner).

DUET, "Brother, come and dance with me" (*Hänsel and Gretel*)
Humperdinck.

MISS JANET WOOLLEY AND MISS OLIVE TURNER.
 (Ada Lewis Scholar).

Gretel.

BROTHER, come and dance with me,
 Both my hands I offer thee,
 Right foot first, left foot, then
 Round about and back again.

Hänsel.

I would dance, but don't know how
 When to jump or when to bow ;
 Show me what I ought to do,
 So that I may dance like you.

Gretel.

With your foot you tap, tap, tap,
 With your hand you clap, clap, clap,
 Right foot first, left foot, then
 Round about and back again.

[*Hänsel repeats.*]

Gretel.

That was very good indeed,
 O, I'm sure you'll soon succeed,
 Try again, and I can see
 Hänsel soon will dance like me.

With your head you nick, nick, nick,
 With your fingers you click, click, click ;
 Right foot first, left foot, then
 Round about and back again.

[*Hänsel repeats.*]

Gretel.

Brother, watch what next I do
You must do it with me too.
You to me your arm must proffer,
I shall not refuse your offer.
Come.

Gretel and Hänsel together.

What I enjoy is dance and jollity
And all that kind of thing.
In fact I quite prefer frivolity—
Love to have my fling.

Gretel.

Tra la, la, &c., &c.
Come here to me, come here to me;
I 'm sure you can't say nay.

Hänsel.

Go away from me. Go away from me,
I'm much too proud for you;
With little girls I do not dance,
And so, my dear, adieu!

Gretel.

Go! stupid Hans, conceited Hans,
You'll see I'll make you dance.
Tra la la, &c.

Hänsel.

O Gretel dear! O sister dear!
Your stocking has a hole.

Gretel.

O Hansel dear! O brother dear!—
D' you take me for a fool?
With naughty boys I do not dance,
And so, my dear, adieu!

Hänsel.

Now don't be cross—you silly goose,
You'll see I'll make you dance.

Gretel.

Tra la la, &c.

THREE STUDIES, Nos. 3, 7 and 16 —Pianoforte ... *Chopin*

MASTER FRANK HUTCHENS

(Sterndale Bennett Scholar).

SONGS ... { "Queen Mary's Song" } ... *Elgar.*
... { "Through the long days" } ...

MISS HILDA MAY CAMPBELL.

"QUEEN MARY'S SONG."

HAPLESS doom of woman, happy in betrothing,
Beauty passes like a breath and love is lost in loathing.
Low! my lute: Speak low, my lute, but say the world is
nothing.

Low! lute, low!

Love will hover round the flowers when they first awaken;
Love will fly the fallen leaf and not be overtaken;
Low, my lute! O low, my lute! We fade and are forsaken.
Low, dear lute, low!

Tennyson.

"THROUGH THE LONG DAYS."

THROUGH the long days and years
What will my lov'd one be,
Parted from me?
Through the long days and years.

Always as then she was,
Loveliest, brightest, best,
Blessing and blest,
Always as then she was.

Never on earth again
 Shall I before her stand,
 Touch lip or hand,
 Never on earth again.

But, while my darling lives,
 Peaceful I journey on,
 Not quite alone,
 Not while my darling lives.

Col. John Hay.

DUETTINI { "Souvenir de Campagne"
 Minuit
 Sérénade } —Two Violins *Godard.*

MASTER STANELLI DE GROOT AND MASTER VICTOR HARRIS.

"INVITATION À LA VALSE"—Two Pianofortes
Weber—Corder.

MISS EVELYN DAWKIN AND MISS DOROTHY BRAMLEY.

ACCOMPANIST—MISS ELSIE W. OWEN.





A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1908
HENRY SMART	Composition or	
	Organ	September, 1908
LISZT	Composition or	
	Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS.. ..	Composition	July, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PALEPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru-	
	mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH.. ..	Singing	January, 1909
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred
		periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1909
DOVE	Violin	September, 1907
BROUGHTON PACKER BATH	Violin	December, 1909
WESSELY EXHIBITIONS (two)	Violin	September, 1909
BROUGHTON PACKER BATH	Violoncello	December, 1909
ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1907
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAPEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDAL E BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 26, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class *	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907.

Midsummer Term began MONDAY, 29th APRIL, 1907, and closes on SATURDAY, 20th JULY, 1907.

Midsummer Half-Term begins MONDAY, 10th JUNE, 1907.

ENTRANCE EXAMINATIONS, 1907.

Entrance Examinations will be held:

For the Midsummer Half-Term, Wednesday, 5th June, 1907, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	5	5	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Albanesi, Cav ^e . Carlo	6	6	0
Bláha, Josef, Esq., Hon. R.A.M.	4	16	0
Blakiston, Sydney, Esq.	12	12	0
Child, Miss Annie, A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Cummings, Rd., Esq., F.R.A.M.	2	2	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, A., Esq.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	4	4	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o . Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lillias Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Ashwell, Amos, Esq.	3	3	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B., LL.D., F.R.S.				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, J., Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, Edward, Esq.	3	3	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Burton, B. H., Esq.	1	1	0			
Bury, H. Entwistle, Esq.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Carse, Adam, Esq.	1	1	0			
Cater, J. J., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cliffe, F., Esq., Hon. R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Collins, Lieut.-Col. Arthur, C.B., M.V.O.	1	1	0			
Collins, The Right Hon. Sir Richard Henn	2	2	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)	26	5	0			
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
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The Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1907.

The prizes gained in the past academic year by the Students of the Royal Academy of Music were distributed at Queen's Hall on Friday, 19th July, 1907, by the Duke of Connaught, who was attended by Major Malcolm Murray, M.V.O. His Royal Highness was received by a deputation of the Governing Bodies of the Royal Academy of Music, and among those present were Wm. E. Bigge, Esq., H. Entwisle Bury, Esq., Professor Sir James Dewar, R. Horton Horton-Smith, Esq., Morton Latham, Esq., Ernest Mathews, Esq., Charles Mortimer, Esq., Saxton W. A. Noble, Esq., George T. Treherne, Esq., Robert Ward, Esq., Philip Leslie Agnew, Esq., Edward E. Cooper, Esq., Frederick Corder, Esq., Charles T. D. Crews, Esq., Sir Alexander Campbell Mackenzie (Principal), Edward W. Nicholls, Esq., Cav^e. A. Randegger, Charles Rube, Esq., John Thomas, Esq., Comm^e. F. Paolo Tosti, Fred. Walker, Esq., Hans Wessely, Esq., F. W. Renaut, Esq. (Secretary), Mr. and Mrs. Carlo Albanesi, Mr. and Mrs. B. Albert, Mr. F. Arnold, Mr. C. A. Barry, Mr. and Mrs. G. H. Betjemann, Mr. and Mrs. Broenner, Miss A. Child, Mr. F. Cliffe, Mrs. and Miss Corder, Mr. and Mrs. R. Cummings, Cav^e. Luigi Denza, Mr. and Mrs. Eyers, Dr. Eaton Faning, Mr. H. Farjeon, Mr. Fitton, Mr. and Mrs. Gibson, Dr. and Mrs. Dundas Grant, Dr. A. J. Greenish, Mr. and Mrs. Fred King, Madame Larkcom, Mr. Henry Lesingham, Mr. E. Levi, Lady Dewar, Lady and Miss Mackenzie, Madame Tosti, Mr. W. Mackway, Mr. and Mrs. Stewart Macpherson, Mr. and Mrs. Tobias Matthay, Mr. E. Morton, Chev. E. de Munck, Mr. A. Oswald, Mr. A. Pezze, Mr. and Mrs. H. R. Rose, Mr. A. Schloesser, Mr. B. Schönberger, Mr. B. Soutten, Mr. L. Tertis, Mr. W. H. Thomas, Mr. A. Thompson, Mr. H. Walenn,

Mr. and Mrs. Webbe, and Mr. and Mrs. Louis Zimmermann. The distribution of the prizes was preceded by the performance of a selection of music by the students, and the Principal afterwards delivered his annual address.

The PRINCIPAL, who was loudly cheered, said: Your Royal Highness, Ladies and Gentlemen. On the whole, I would have preferred to take what actors call a "thinking part" this afternoon, and rather have been permitted to ignore the long-established custom which annually brings me to the front in the character of Recorder, and to have proceeded at once to the chief feature of to-day's function which His Royal Highness has again so graciously consented to preside over. Not that I can by any means plead the historic excuse of the Governor of Tilbury Fort, who had forty reasons for not firing the customary salute in honour of Queen Elizabeth. Her Majesty, you may recollect, graciously forgave him when she was told that his first reason was that he had no powder. (Laughter.) I have certainly no lack of ammunition. When last I spoke from this spot, I remember saying that the happiest state in which any institution, such as ours, could find itself was when there were no moving incidents or striking passages to relate or discuss. And I could then take a cheerful retrospective view and sincerely congratulate the Academy upon a season of placid and undisturbed progress. Happily, during the past year, the school has once more enjoyed an ample share of artistic prosperity. We may certainly review the results of our musical endeavours with all satisfaction. And, too, in the matter of material and financial well-being, history has been kind enough to keep on repeating itself. This fact may be told with pride as well as pleasure. In imaginative moments I sometimes like to think that one of the founders of the Academy—the Iron Duke of Wellington to wit—has bequeathed some of his invincible vigour to the Institution, which now has reached its eighty-fifth year, and at this ripe age is still able to say to Music, with Shakespeare's old Adam, "I'll do the service of a younger man in all your business and necessities." (Cheers.) The annals of the Academy would seem to be in themselves an accurate and useful chronicle of the march

of the Art in this country; seeing that the long list of musicians who have been attached to it as teachers, and the very names of its most prominent pupils, very fairly represent the ever-moving phases of the schools and methods of music which have successively appeared since 1822 down to the present hour. The long sequence of its concert programmes alone contain not only its own life-story, but that of music in England, and exhibit clearly the gradual advance to modern technique, as well as of musical composition from its simpler stages to its present-day complexity. But, as I have no wish to earn for myself the unenviable reputation of a Wotan for lengthy soliloquies, I shall confine myself to saying that so long as the present combination of unity of purpose and endeavour on the part of the Governing Bodies and the energy of skilful professors obtain, there is small danger of either decadence or dry-rot undermining the healthy condition of our old, trusty and still-flourishing Tree. (Cheers.) Thus much for the brighter aspects of the year. But in another respect it has been very far from uneventful; indeed the past twelve months have been unhappily notable, and would strain the optimism of a Mark Tapley, since I have the longest catalogue of losses of the best-tried friends, hardest workers and benefactors of the Academy which it has ever been my lot to recapitulate at one single telling. Their names will remind you of the personal and active interest they took in our well-being, and the many good deeds for which they will be remembered. From the Directorate have been removed Mr. Bonamy Dobree, who had been connected with that Board for a very long period of years; then Mr. John Rutson, an exceptionally liberal patron of the Arts and personal helper of hundreds of students here and elsewhere—at one time within my own knowledge he must have been paying the annual fees for something like thirty of our students; Mr. Charles Oldham, the eminent surgeon of Brighton, to whom I shall refer again. And we shall miss the kindly face of the great engineer, Sir Benjamin Baker, whose keen interest in the School was shown by the frequency of his genial presence among us. And what shall I say of the Lady Bountiful who in 1901 so generously allowed me to tell of her magnificent gift of those fifteen

“Ada Lewis Scholarships,” which will, in perpetuity, aid so many students of Music? I shall not try to estimate the debt of gratitude we owe her. But I never see one of her scholars without remembering the large-hearted, yet modest, delight with which she bestowed the most useful and liberal endowment the Academy has ever received. (Cheers.) I shall presently have to repeat some of these honoured names in another connection, but before doing so I have one other dear friend to speak of, and I confess that I do so with some difficulty. From*the first day of his long connection with the Academy, a period of over twenty years, until his sudden removal from our midst, our late Chairman of Committee and Director dedicated his energies to its welfare in all its minutest details with a self-sacrificing devotion. In return for his strong attachment to us, he had much more than our mere individual respect and gratitude; he had that love which so sweet a disposition compels. As Chairman, too, of the Associated Board, he laboured silently and indefatigably up to the last hour. Calm in judgment, cheerful and amiable in companionship, open-hearted and liberal-handed to all around him, his memory will be gratefully cherished by the School which owes so much of its success to the personal influence and undivided interest of that good man of rarest qualities—Thomas Threlfall. But to pass to more gladsome thoughts. The Directorate have been reinforced by the welcome advent of no less than six newly-elected members, for in addition to the vacancies already mentioned, there have been others caused by the resignation of two friends, Lord Glenesk and Colonel Arthur Collins. The newcomers are: Mr. H. Entwisle Bury, Sir Gilbert Greenall, Mr. Robert Ward, Mr. Saxton Armstrong Noble, Sir George Donaldson, and, lastly, Mr. William E. Bigge (Justice of Lower Burmah), who also has been kind enough to undertake the onerous duties of Chairman of the Associated Board of the College and Academy, and with his help we hope to carry on its work with increased success. The Committee of Management, too, has recently undergone certain changes. We regret to lose the services of two of its members, namely, Mr. H. C. Gooch and Sir George Donaldson. But a well-known lover of music, Mr. Edward W. Nicholls, has accepted our

invitation to fill one of these gaps. After the lapse of a respectful interval of time, it became necessary to proceed to the election of a Chairman, and I am glad to say that, acceding to a unanimous call, Mr. Edward E. Cooper has consented to accept that important office (Cheers), an office which I assure you is by no means—well, to put it with suitable delicacy—by no means all “champagne and chess.” (Laughter.) In his previous capacity of Honorary Treasurer, the present Chairman has already earned the complete confidence and esteem of his colleagues, and we all feel that our best interests are safe in his experienced hands. In its turn, the Academy Treasury has passed into the keeping of Mr. Charles Rube, who has further added to our indebtedness and his own occupations by taking the seat of our friend Sir James Dewar on the Associated Board. (Cheers.) Certain worthy names have been also added to the already large staff of teachers, namely, Mr. Richard Temple, the well-known actor, Messrs. Edward Iles and Henry Beauchamp, professors of singing, and four of our distinguished ex-students are now full-blown professors—Miss Mary Wilson, Mr. Paul Corder, Mr. Spencer Dyke, and Mr. B. Patterson Parker. (Cheers.) Possibly the students may make their presence felt when I just remind them of the appointment of another ex-student to the, perhaps, by herself, unlooked-for office of Lady Superintendent, Miss Marion White. (Prolonged cheers.) Frankly, I would consider it to be a very barren year indeed if I ever had to address you without being in a position to make some pleasing reference to windfalls, bequests, or gifts. Luckily, that experience has not yet been mine, and I sincerely hope it never will be. I should be sorry if I were gaining credit for being a mercenary, predatory North Briton—a sort of musical Rob Roy—but I need hardly assure you that, in my perhaps solitary case, the love of acquisition has a strictly impersonal and benevolent purpose. When I said that I would have to repeat a few names, I had in my mind a certain convincing and very real proof of the genuine interest which some of our departed well-wishers have left behind them, doubly valuable because of the good will it exhibits. Thus, the Violoncello Prize, given by the late Bonamy Dobree during a number of years of his lifetime, is to

be generously continued by his son, Mr. Henry Dobree. And Mr. John Rutson, who annually offered two prizes for Vocalists, has founded them by a bequest of £500. Further, he leaves his collection of stringed instruments, some of which are of considerable monetary value, for the use of our students, of course, at the discretion of the Committee. Another director, Mr. Charles Oldham, bequeathed the sum of £1,000 for the institution of a Violin Scholarship which is to bear his name. And, although she had already done so much for us, Mrs. Lewis Hill, among many other legacies to musicians, left to us her Concert Grand Pianoforte, of unique make and value, as well as a magnificent specimen of the mature craftsmanship of the famous Stradivarius. Now, the possession of these most valuable instruments means also the assumption by the Academy of important trusts, and involves peculiar responsibilities with regard to their safe keeping; but it willingly accepts their charge for the sake of its students. Finally, I have to tell of the sum of fifty guineas to our useful Students' Aid Fund—a fund we would gladly increase, for it is largely drawn upon—"in memory of Miss Esther Hill, an ex-student, the gift of her friends." In the programmes of the customary six public concerts, as well as in those of the more private Fortnightly Musical Meetings, will be found a considerable number of compositions by our students. Their successful production always affords me the fullest satisfaction, and I might point to several of the younger composers, whose names are by this time familiar to the public, who were "presented" (that is, I think, the proper word) for the first time under similar conditions. Sometimes the, I hope, amiable conductor who presides over our Orchestral Rehearsals and Concerts, has to "put in" a rather inordinate amount of what may be fairly called "fatigue duty," by reason of the technical difficulties which the "budding" writers ask their fellow-students to grapple with. (Laughter.) But, up to now, we have by dint of perseverance and persuasion caused many trying and risky passages to sound quite nice, and to seem quite comfortable and easy at performance. (Laughter.) What I have often said of the steady advance in that highest branch of the art of composition I may not repeat. If I had any newer phase to point to, it would

be the increase in the quantity and improvement in quality which has of late been shown in the works of our female composers, of whom we happen to have quite a number. Being a lover of harmony and tranquillity, I may not, of course, venture upon comparisons between their respective merits, or do more than mention the fact that one of them has successfully competed for the Goring Thomas Scholarship for dramatic musical composition. The lady has frequently given us promising specimens of her ability for strong stage work, both as author of the books and composer of the music, and quite lately we produced a piece of hers, both touching and witty, which bore the somewhat odd title of "The Brownie and the Piano Tuner," whose merits justified the adjudicators in electing Miss Emma Lomax. (Cheers.) There are certain prizes which have come to be regarded as among the distinctions of the School, and as the selection of their winners rests with me, their special mention is also mine. First, the Dove Prize, to that student who shall have most distinguished himself or herself in general excellence, assiduity, and industry. These are conditions not lightly or easily fulfilled among so large a number of students, but a rather unusual record achieved by one of them made my choice this year an easy one. In this case it is an Ada Lewis Scholar (of 1901) who was elected to an Orchestral Scholarship three years later. He has in his time secured the Dobree Prize, the Hine Gift, his share of the Rube Prize, and this year the Charles Lucas Prize for composition. In addition he holds our certificates—the highest award we have to give—for Violoncello, Harmony, as well as for Pianoforte. The past twelve months, during which he has done excellent work as a Sub-professor, have also brought forward his gifts as a promising composer. Now, I think so good an account of talent and industry surely meets the requirements, and I award the Prize to a young Irishman, Mr. Bertram Walton O'Donnell. (Cheers.) Lastly, there are the two medals which are being offered for the sixth time by the Society for the encouragement of the Fine Arts. The first, in recognition of her Dramatic Work, will be received by Miss Lomax, and the second by a young lady who has already appeared to-day for the last time as a student. I know

that your good wishes will go out to Miss Myra Hess. (Cheers.) Now, to approach the chief event of the day. These recognitions of the practical results of our work would be very considerably reduced in number if the educational system of the Academy were devised with the sole intention of training mere specialists in the several branches of study. But it is our business also to make good, all-round and well-equipped general practitioners of these young musicians. And to offer them any further appreciable increase in the facilities for acquiring the requisite knowledge and skill to adequately fill such positions as may be theirs eventually, would tax our ingenuity and possibly also their own powers of endurance, and certainly try the temper of our honorary treasurer. From time to time many, no doubt well-meant, suggestions reach us, recommending the addition of this or that to an already very comprehensive curriculum. Why not institute a class for the composition of ballet music or a class for conductors? Certainly, says another adviser, you might meet what is commonly called "a long-felt want" by arranging for special training in the difficult art of musical comedy. My own impression is that the present existing course is, humanly speaking, complete enough to prepare our students for most of the contingencies which professional musicians are ever likely to be confronted with. And if they take advantage of it all, their days with us will be full ones indeed. Whether my young friends here have been unduly fatiguing or over-working themselves I shall not stop to inquire, but if appearances are not entirely misleading there seems no immediate danger to their general health. (Laughter.) I must take this opportunity of a more public expression of thanks to the artist Paderewski, who so generously treated the School to a private Recital last month. That exhibition of extraordinary executive powers and creative ability was a remarkable lesson, and has, I know, left its mark. You cannot all aspire to reach the summit of virtuosity there attained—that is given to but few. But, in humbler capacities, you can be useful to your Art. Now, at the risk of detaining you a few moments longer, I offer you a final word of advice, for there is one mischievous drift which has

been gathering more and more force in these latter days of hurry to cover the ground, and which is certainly militating against the true interests of music, and the future careers of its younger professors. Much might be said on the subject, but I shall condense the gist into half-a-dozen words. It is the increasing inclination to curtail and shorten the necessary preparation for the pursuit of the Art, and hustle prematurely into professional life and work. And this warning applies equally to the vocal and instrumental interpreters of music, to its younger composers as well as to those who mean to profess to teach it. To put it practically, this is a purblind sort of economy, sure to be visited with depressing experiences and disappointing after-consequences by a difficult and exacting Art whose contemporary progress, moving and changing rapidly as it does, would seem more than ever to demand a reasonable time of pupilage from even the humblest of its performers. Modern conditions of musical thought present much to observe and watch; there is certainly a great deal more to acquire in the matter of both knowledge and skill than formerly. The requirements of mere technique are surprisingly and increasingly large. Composition is infinitely more intricate and complex, and the art of instrumentation has probably reached boiling point. (Laughter.) Some hope it has. In any case there is, if not complete chaos and confusion, at least much "admired disorder." Well, as to all this, there need be no shilly-shally or timorous compromise about the attitude of such a School as ours towards the so-called "New Art" which, thanks to its experiments and sometimes its eccentricities, has confronted us with the question as to the "whither" music may be drifting. To sit on fences is neither dignified, nor particularly comfortable. Clearly our primary obligation is to cultivate and teach the Art of the long line of the great Masters who have gradually created it, and it is an equally obvious duty to keep steady pace with the progressive thought and forward movements of our own day and hour by a keen study of their latest phases. And this we assuredly do. But, I take it, it is not our mission to adopt as desirable or wholesome each new appearance simply because it is novel, such as most of the many "chinoiseries" and topsy-turveydoms

which musicians are now occasionally being asked to accept seriously and in good faith. Nay, going a step further, I should say that we have no business with it, and that we should reject and discountenance the endeavours of some irresponsible members of the Borgia family who would import certain morbid, toxical and even worse influences into music, its subjects and its libretti, some of which latter are beginning to make "even the boldest hold his nose!" Nor is, as a popular novelist somewhere observes, "complete unintelligibility an absolute sign of genius." The position is clear enough, and was plainly summed up in a widely read and pondered article by Joseph Bennett, in which he said, "There is dire need for musicians and music lovers who have kept their head to make a firm stand against the foolish and sometimes even childish theories and practices which are transforming our beautiful Art into a form of ugliness, and the divine voice which speaks in and through it, into an organ of pandemonium." It is clearly our duty to help to keep it pure. I must ask His Royal Highness to forgive me for speaking so long. His amiably and quickly repeated visit is an honour, and the most liberal encouragement he could give to his School, and one which we all very gratefully appreciate. (Cheers.)

The prizes were then distributed by the Duke of Connaught.

MR. EDWARD E. COOPER: Ladies and Gentlemen, the proposition I have to put before you will, I am sure, need no words of mine to commend it to your hearty approval, when I tell you that it is to tender our grateful and respectful thanks to His Royal Highness for so kindly coming among us this afternoon. (Cheers.) In order to appreciate His Royal Highness's kindness one has only to look in the newspapers to see how numerous his engagements are. I noticed that only last Wednesday he was giving away prizes to the pupils of the Duke of York's School, and now to-day, for the second year in succession, he has been kind enough to come and distribute the prizes to the students here. (Cheers.) By such kindly acts he has endeared himself to every man, woman and child in the United Kingdom. It is a great encouragement to our students to see him here, and I will further say that it is a great

encouragement to the Directors and the Committee, who come week after week to the Royal Academy to try and promote that Art of which we are so fond and to endeavour to show the world that Englishmen are musicians, and as good musicians as are to be found in any nation in Europe. (Cheers.) The gracious action of His Royal Highness and of his late brother the Duke of Edinburgh, both Presidents of our Academy, has borne fruit of which any institution might be proud. I have only to mention the names of such students as Arthur Sullivan, Goring Thomas, E. German, John Thomas, Alexander Campbell Mackenzie, and others too numerous to mention, to show that the help which the Royal Family has given has not been thrown away. I will not detain you with any longer speech, but in the name of the Directors and Committee and Students, and of you all, Ladies and Gentlemen, I beg to tender sincerely our thanks to His Royal Highness. (Cheers.)

THE DUKE OF CONNAUGHT, who was received with loud cheers, replied as follows: Ladies and Gentlemen, I thank Mr. Cooper very much for the kind manner in which he has proposed this vote of thanks to myself, and you all, Ladies and Gentlemen and Students, for the very kind manner in which you have received it. It has indeed been a source of real pleasure to me to come amongst you and be able to judge, at my second visit, of the progress which the Royal Academy of Music is making. You have the great advantage of having at your head my old friend, Sir Alexander Mackenzie. (Cheers.) There is no man who works harder; in fact I am afraid he works too hard. I think sometimes he should take a rest. He is so enthusiastic in his work that he never takes a proper holiday, but we are grateful to him for the interest and knowledge he brings to bear on behalf of this Academy, and we had but to listen to the very excellent—may I say almost too short—concert that we have had the pleasure of hearing to-day to see what good results those who study under him in the Academy can produce. I should like to compliment those students of the harp, the violin, the pianoforte, and those who helped with their voices, on the very excellent music which they have given us to-day. (Cheers.) I share, I hope with most Englishmen, a very

deep love of music. I have been a poor amateur for many years, but I had to give it up because I had not the time for practice and study. Probably there is nothing that demands more time and more patience than does the noble art of music. It requires incessant and careful study, and then, however well one may think he is getting on, one is not quite sure whether the result is as much appreciated by others. (Laughter.) Ladies and Gentlemen, Sir Alexander Mackenzie touched on a subject in which I must thoroughly agree with him. We are proud of the purity of music, and no one would regret more than I should if that purity was not kept up in all that it means. (Cheers.) We have the great masters who have gone before us. I am sure we appreciate their splendid work, and it should be our endeavour to walk in their footsteps and try to learn from their great knowledge and their great study of the Art what we should be ourselves. I hope that the Royal Academy of Music may continue to flourish in the future as it is certainly doing at the present moment. May I say how deeply I regret to hear the names of those who have passed away and to whom this Academy was so largely indebted. The names of many of them, I am happy to think, will long live in our memory for the generous manner in which they have treated the Academy. We rejoice to hear of those gentlemen who have so kindly joined the Committee of Management, and we feel certain that their love of music, their sense of duty towards the Academy, and their experience in the work of management will be of the greatest use to us. Ladies and Gentlemen, on a warm afternoon like this I do not wish to take up your time longer, and I will only again assure you of the great pleasure it has given me to be here, a pleasure which, I hope, may be often repeated. (Cheers.)

The proceedings terminated with the National Anthem.

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LEDGER, GILBERT J.

LETHABY, Miss MARIE.

MASLEN, Miss GEORGIANA.

PINSENT, Miss FRANCES M.

VIOLIN.

LORIOT, Miss MARGUERITE.

VIOLONCELLO.

O'DONNELL, B. WALTON.

FLUTE.

STEINER, JOSEPH.

DICTION.

MCGRATH, Miss LYLIE H.

Conductor of Orchestral and Choral Practices—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—

HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.,

LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Director of Operatic Class—EDGARDO LÉVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.



First Violins.

Mr. Parker, W. Frye.†
(Principal.)
" Burgiss, P.*
Miss Bernard.*
" Bowater, J.*
" Capron, J.*
" Caro, C.*
Mr. Falconer, F. J.
Miss Fridlander, D.*
" Home, M.*
Mr. Jeremy, W. R.*
Miss Juler, M. C.*
" Macleod, A.*
Mr. Morris, G. L.*
Miss Owen, E. W.*
Mr. Parsons, H. O.*
" Robinson, G. S.*
" Thorns, J.*
" Tschakowsky, U.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Aldham, G.*
" Cashman, B.*
" Clarabut, H. F.*
" Evans, L.*
" Godson, V.*
" Griffiths, M.*
" Horton, G.*
" Johns, A. M.*
" Le Brun, I. R.*
" Morton, B. A.*
" Newstead, D.*
" Parker, P. A. N.*
" Powell, G.*
Mr. Quaife, A.*
" Quaife, E.*
Miss Torekler, V.*
" Walden, C.*

Violas.

Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.
" Creak, R. B.

Violas (continued).

Miss Clough, G.*
Mr. Coates, E.*
" Dyson, A. E.†
Miss Lethaby, M.*
" Mitchell.*
Mr. Morgan, T.*

'Cellos.

Mr. Hambleton, J. E.†
(Principal.)
Miss Brown, D.*
Mr. Davidoff, S.*
" Fawcett, E.*
Miss Fife.*
Mr. Gregory, C. A.*
Miss Griffiths, G.*
" Kirmse, F.*
Mr. Lodge.*
Miss Middleton, D.*
Mr. Mundy, J.*
" O'Donnell, B. W.*
" Wilkinson, A.*

Double Bases.

Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Griffiths, W.
" Hobday, C.
" Kendall, F.
" Stanley, P.*
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

Mr. Steiner, J. C.†
" Jones, E.*
" Medicus, E.*
Miss Penville.*

Oboes.

Mr. Malsch, W. M.
Miss Bull, L.†
" Smith, M.†

Cor Anglais.

Miss Bull, L.†

Clarinets.

Mr. Stutely, H. W.*
Miss Thomas, F.†

Bassoons.

Mr. James, E. F.
" James, W.
" Alexandra, J. H.*

Horns.

Mr. Borsdorf, A.
" Borsdorf, O.*
" Brain, A. E.
" Chipchase.*
" Hambleton, G.*

Trumpets.

Mr. Solomon, J.†
" Haynes.
" James, F.

Trombones.

Mr. Matt, A. E.
" Hadfield, C.
" Matt, J.

Tuba.

Mr. Powis, R.

Tympani.

Mr. Bath, H.*
Master Quaife, A.*

Side Drum.

Mr. Stephenson, M.*

Glockenspiels.

Mr. Schroeder, J.

Triangle & Cymbals.

Mr. Stephenson, M.*

Harps.

Miss Hawkins, L.*
" Maxted, G.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖



FOUR ORCHESTRAL ILLUSTRATIONS (MSS.) ... *Eleanor C. Rudall*
(STUDENT).

SEXTET FROM "COSÌ FAN TUTTE" *Mozart.*

MISS MARY FIELDING, MISS JOSEPHINE OTTLEE,
MISS ISOBEL RAWLINS, MR. THOMAS GIBBS,
MR. F. PERCIVAL DRIVER, and MR. CECIL PEARSON.

CONCERTO, No. 8, "DRAMATIC"—Violin *Spohr.*
Allegro molto—Adagio—Andante—Allegro Moderato.

MISS GLADYS CLARK.
(Dove Scholar.)

WOTAN'S ABSCHIED (*Die Walküre*) *Wagner.*

MR. THORPE BATES.

CONCERTO IN G (No. 4)—Pianoforte *Beethoven.*

Allegro moderato. Andante con moto. Rondo (Vivace).

(Cadenzas by the Performer.)

MISS MYRA HESS.
(Ada Lewis Scholar.)

CONCERT ARIA ... "Penelope" (*Odysseus*) ... *Max Bruch.*

MISS HEDWIG HANTKE.
(Anne E. LLoyd Exhibitioner.)

FIRST MOVEMENT (ALLEGRO MODERATO) FROM CONCERTO IN D—
Violoncello *Haydn.*

MISS EDITH EVANS.

ARIA ... "Save me, O God" ... *Randegger.*

MISS JOSEPHINE OTTLEE.

CONCERT OVERTURE IN G MINOR (MS.) *York Bowen.*

THE ORCHESTRA.

PIANOFORTE BY MESSRS. STEINWAY AND SONS.



PROGRAMME.

TUESDAY, JUNE 25, 1907.

♦♦♦♦♦♦♦♦♦♦
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
♦♦♦♦♦♦♦♦♦♦

FOUR ORCHESTRAL ILLUSTRATIONS (MSS.)

Eleanor C. Rudall
(STUDENT).

I.—DAWN. (G. F. WATTS.)

THE illustration begins with a fragment of the melody low down on the violoncellos and basses. Vague and indefinite at first, it gradually develops, but is never heard complete until it bursts in at the end with full orchestra.

II.—GOOD LUCK TO YOUR FISHING! (G. F. WATTS.)

A very small, chubby Cupid skimming over the waves with his fishing-line, anxiously watching for a bite! The music commences with a light theme for three flutes, while the strings, muted, have the accompaniment representing little splashing waves. The middle section is of a more cantabile character, forming a miniature love theme.

III.—DORIGEN OF BRETAGNE. (SIR E. BURNE-JONES.)

The picture represents the heroine of Chaucer's "Franklin's Tale," as she looks out of her castle window at the black rocks and stormy sea below, waiting in growing despair for some news of her long absent husband, and praying for his safe return.

IV.—THE KING'S DAUGHTER. (HERBERT SCHMALZ.)

The procession of an Eastern Princess and her attendants, with harps, trumpets, and tambourines, descending a long flight of steps from a magnificent marble palace in the background. The music is of a barbaric character throughout.

SEXTET FROM "COSÌ FAN TUTTE" Mozart.

MISS MARY FIELDING, MISS JOSEPHINE OTTLEE,
 MISS ISOBEL RAWLINS, MR. THOMAS GIBBS,
 MR. F. PERCIVAL DRIVER, AND MR. CECIL PEARSON.

Alfonso **N**ow, ladies, dry your eyes,
 Here's the physician.

Ferrando } (Despina in disguise
Gratiano } Past recognition !)

Despina *Salvete, amabiles*
 Bonæ puellæ.

Isidora } His jargon is beyond our comprehension.
Dorabella }

Despina You've but to mention
 What I shall speak :
 From Dutch to Syrian,
 From Welsh to Styrian,
 Malay or Arabic, Hindoo or Greek !

Alfonso Pray do not weary us
 With erudition ;
 Matters more serious
 Wait your decision—
 In last extremity
 Your aid we seek.

Isidora } You have some remedy ?
Dorabella } Pray, doctor, speak !

Despina (*examining them*).

Completely comatose !
 System much shaken !
 Say, was it from a dose
 That they had taken ?
 And if so—say what it was,
 If cold or hot it was ;
 In many doses, or only one ?

<i>Isidora</i>	}	Poison ! we know no more !
<i>Dorabella</i>		Mixed in a potion :
<i>Alfonso</i>		Love never told before
		Caused their emotion, Ere they had passed the door The deed was done !

Despina In my society
 Dismiss anxiety ;
 Leave apprehension,
 And give attention
 To me alone !

<i>Isidora</i>	}	We're all attention !
<i>Dorabella</i>		How strange his action !
<i>Alfonso</i>		

Despina This great invention
 For pain extraction,
 Like electricity
 In its simplicity,
 Passing in mystery
 All facts of history,
 Is all my own !

<i>Isidora</i>	}	How they are quivering,
<i>Dorabella</i>		Trembling, shivering ;
<i>Alfonso</i>		Reviving silently,
		Excited violently !

Despina Now then, support them,
 And firmly hold !

Isidora } See, we are ready !
Dorabella }

Despina Be calm and steady !
 One moment more :
 Now danger 's o'er,
 From death we've brought them.

Isidora } See ! they awake again,
Dorabella } Notice they take again !
Alfonso } Oh ! such a doctor 's worth whole mines of gold !

Ferrando } Who are these ? What heavenly vision !
Gratiano } Who is he, serene and mighty ?
 Do I wake in realms Elysian ?
 Art thou Hebe, or Aphrodité ?
 Nay ! 'tis Circe. Fair enslaver,
 Thine the charm my limbs enchaining ;
 If my pains can win thy favour,
 Grant me torment more intense !

Despina } Slight derangement is still remaining ;
Alfonso } They intend you no offence.

Isidora } Well, to me it seems to savour
Dorabella } Far more of impertinence !

Ferrando (Now is laughter past restraining,
Gratiano What delightful innocence !)
 Goddess, must thy scorn undo me ?

Isidora } Oh! why wilt thou thus pursue me?
Dorabella }

Ferrando } Wilt thou not with smiles renew me ?
Gratiano } Oh ! in thy dear arms enfold me,
Or at once a corse behold me !

Isidora } Heav'ns! Embrace him?
Dorabella }

Despina } Oh ! poor creature !
Alfonso } 'Twere an act of pure good nature !

Isidora } Such a thing a modest woman
Dorabella } Would consent to do for no man !
 'Tis an insult to my sadness,
 'Tis an insult to my love !

Despina } 'Tis a tableau most amusing,
Ferrando } Men caressing and maids abusing,
Alfonso } Men desiring—maids refusing !
Gratiano } But who trusts a woman's " No " ?

Isidora } Say no more ! Perdition take you !
Dorabella } May the poison madder make you
 Or, if love be worse than madness,
 Not a pang will we remove !

Ferrando } Is it all dissimulation
Gratiano } I should greatly like to know ?
 Great would be my indignation
 Were they not to answer " No !

Despina } It is all dissimulation—
Alfonso } Women's ways too well I know.

CONCERTO, No. 8, " DRAMATIC "—Violin *Spohr*.

Allegro molto—Adagio—Andante—Allegro Moderato.

MISS GLADYS CLARK.

(Dove Scholar.)

WOTAN'S ABSCHIED (*Die Walküre*) *Wagner.*

MR. THORPE BATES.

WOTAN

(blickt ihr ergriffen in das Auge, und hebt sie auf

LEB' wohl, du kühnes
 herrliches Kind!
 Du meines Herzens
 heiliger Stolz,
 leb' wohl! leb' wohl! leb' wohl!
 Muss ich dich meiden,
 und darf minnig
 mein Gruss nimmer dich grüssen;
 sollst du nicht mehr
 neben mir reiten,
 noch Meth beim Mahl mir reichen
 muss ich verlieren
 dich, die ich liebte,
 du lachende Lust meines Auges:—
 ein bräutliches Feuer
 soll dir nun brennen,
 wie nie einer Braut es gebrann
 Flammende Gluth
 umglühe den Fels;
 mit zehrenden Schrecken
 scheuch' es den Zagen,
 der Feige fliehe
 Brünnhilde's Fels:—
 denn Einer nur freie die Braut,
 der freier als ich, der Gott!

(BRÜNNHILDE wirft sich ihm gerührt und entzückt in die Arme.)

Der Augen leuchtendes Paar,
 das oft ich lächelnd gekos't,
 wenn Kampfes-Lust
 ein Kuss dir lohnte,
 wenn kindisch lallend
 der Helden Lob
 von holden Lippen dir floss;—

Translation.

WOTAN

(gazes into her eyes with emotion and raises her up).

FAREWELL, my brave
 And beautiful child!
 Thou once the life
 And light of my heart,
 Farewell, farewell, farewell!
 Loth I must leave thee;
 No more in love
 May I grant thee my greeting;
 Henceforth my maid
 Ne'er more with me rideth,
 Nor waiteth wine to reach me.
 When I relinquish
 Thee, my belov'd one,
 Thou laughing delight of my eyes,
 Thy bed shall be lit
 By torches more brilliant
 Than ever for bridal have burned!
 Fiery gleams
 Shall girdle the fell,
 With terrible scorching
 Scaring the timid,
 Who, cowed, may cross not
 Brynhildr's couch:—
 For one alone free-eth the bride;
 One freer than I, the god!

(BRYNHILDE, touched and enraptured, throws herself into his arms.)

These eyes so lustrous and clear,
 Which oft in love I have kissed,
 When warlike longings
 Won my lauding,
 Or when with lispings
 Of heroes leal
 Thy honied lips were inspired;—

dieser Augen strahlendes Paar,
 das oft im Sturm mir gegläntzt,
 wenn Hoffnungs-Sehnen
 das Herz mir sengte,
 nach Welten-Wonne
 mein Wunsch verlangte
 aus wild webendem Bangen :—
 zum letzten Mal
 letz' es mich heut'
 mit des Lebewohles
 letztem Kuss !
 Dem glücklicher'n Manne
 glänze sein Stern ;
 dem unseligen Ew'gen
 muss es scheidend sich schliessen !
 Denn so——kehrt
 der Gott sich dir ab :
 so küsst er die Gottheit von dir.
 Loge, hör !
 lausche hieher !
 Wie zuerst ich dich fand
 als feurige Gluth,
 wie dann einst du mir schwandest
 als schweifende Lohe :
 wie ich dich band,
 bann' ich dich heut' !
 Herauf, wabernde Lohe,
 umlod're mir feurig den Fels !
 Loge ! Loge ! Hieher !

(Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf
 den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem
 Flammenmeere anschwillt, dem WOTAN mit einem Winke seiner Speerspitze
 den Umkreis des Felsens als Strömung zuweis't.)

Wer meines Speeres
 Spitze fürchtet,
 durchschreite das Feuer nie !

(Er verschwindet in der Gluth nach dem Hintergrunde zu. Der Vorhang fällt.)

These effulgent, glorious eyes,
 Whose flash my gloom oft dispelled,
 When hopeless cravings
 My heart discouraged,
 Or when my wishes
 Toward worldly pleasure
 From wild warfare were turning :—
 Their lustrous gaze
 Lights on me now
 As my lips imprint
 This last farewell !
 On happier mortal
 Here shall they beam ;
 The grief-suffering god
 May never henceforth behold them !
 Now, heart-torn,
 He gives thee his kiss
 And taketh thy god-hood away.
 Loki, hear !
 Listen and heed !
 As I found thee at first,
 A fiery glow,
 As thou fleddest me headlong,
 A hovering glimmer,
 As then I bound thee,
 Bound be thou now !
 Appear, wavering spirit,
 And spread me thy fire round this fell !
 Loki ! Loki ! appear !

(At the last invocation he strikes his spear-point thrice against the rock,
 which thereupon emits a stream of fire; this quickly swells to a sea of flame,
 which WOTAN, with a sign of his spear, directs to encircle the rock.)

 He who my spear
 In spirit feareth
 Ne'er springs through this fiery bar !

(He disappears in the flames at back. The Curtain falls.)

CONCERTO IN G (No. 4)—Pianoforte *Beethoven.*

Allegro moderato. Andante con moto. Rondo (Vivace).

(Cadenzas by the Performer.)

MISS MYRA HESS.

(Ada Lewis Scholar.)

CONCERT ARIA ... "Penelope" (*Odysseus*) *Max Bruch.*

MISS HEDWIG HANTKE.

(Anne E. Lloyd Exhibitioner.)

ICH wob dies Gewand mit Thränen am Tage,
 Und löste es weinend zu nächtlicher Zeit;
 So schwanden die Wochen, so wuchs meine Klage,
 So schwanden die Jahre, so wuchs mein Leid!
 Wo weilst du mein Gatte?
 Hat dich die Kere des Todes bereits zum Hades geraubt?
 Oder schweift du noch auf dem Meere,
 Zu Sternen hebend dein leuchtendes Haupt?
 O kehre, Odysseus, eh' meine Hände vollenden dies Kleid!
 Mit freveln dem Muthe umwerben die Freier dein treu Gemahl!
 Sie drängen den Sohn dir vom eigenen Gute
 Und schlingen es, schwelgend beim üppigen Mahl!
 O kehre, Odysseus.

Translation.

THIS garment by day I weave in my sorrow
 And ravel the web in the still hour of night;
 Thus wearying long, yet my tears greet the morrow,
 Hope vanishes as the long years take flight.
 Where art thou, my husband?
 Hath bitter fate borne thee down into baleful Hades abyss,
 Or, by tempests toss'd, art thou roving upon the wide-
 way'd and billowy sea,
 Or dost thou stray on the billowy sea?
 Return, my Odysseus.
 Come, ere this garment my hands shall have wrought.
 The importunate suitors with boldness assail thy devoted spouse,
 Unjustly despoiling thy son of his birthright.
 Each day do they dare 'neath thy roof to carouse.
 Return, my Odysseus.

FIRST MOVEMENT (ALLEGRO MODERATO) FROM
CONCERTO IN D—Violoncello *Haydn.*

MISS EDITH EVANS.

ARIA "Save me, O God" *Randegger.*

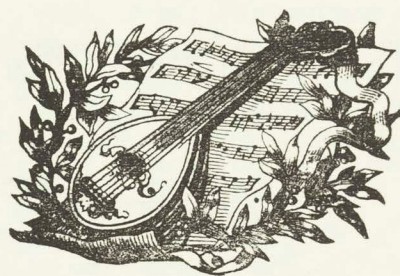
MISS JOSEPHINE OTTLEE.

SAVE me, O God!
For the waters are come into my soul!
I am weary of my crying,
Mine eyes fail as I wait for the Lord,
I am poor, poor and sorrowful.
Let Thy salvation, O Lord my God, set me up on high.
O save me, my God!

CONCERT OVERTURE IN G MINOR (MS.) *York Bowen.*

THE ORCHESTRA.





A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS	Composition ..	July, 1907
JOSEPHINE TROUP	Composition ..	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1909
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDEE	Singing	Conferred
POTTER EXHIBITION	Pianoforte	periodically Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1909
DOVE	Violin	September, 1907
BROUGHTON PACKER BATH ..	Violin	December, 1909
WESSELY EXHIBITIONS (two) ..	Violin	September, 1909
BROUGHTON PACKER BATH ..	Violoncello	December, 1909
ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1908
ROSS	Wind Instruments..	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 30.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 36), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 30.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 30.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 30.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 30, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 28 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	..	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 29, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class*	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907-1908.

Michaelmas Term begins MONDAY, 23rd SEPTEMBER, 1907, and closes on SATURDAY, 14th DECEMBER, 1907.

Lent Term begins THURSDAY, 9th JANUARY, 1908, and closes on WEDNESDAY, 1st APRIL, 1908.

Midsummer Term begins MONDAY, 27th APRIL, 1908, and closes on SATURDAY, 18th JULY, 1908.

ENTRANCE EXAMINATIONS, 1907-1908.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 19th September, 1907, at 9.30.

For the Michaelmas Half-Term, Wednesday, 30th October, 1907, at 3.

For the Lent Term, Monday, 6th January, 1908, at 2.

For the Lent Half-Term, Monday, 17th February, 1908, at 3.

For the Midsummer Term, Friday, 24th April, 1908, at 2.

For the Midsummer Half-Term, Wednesday, 3rd June, 1908, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 34.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 24.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie, A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, A., Esq.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
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Viola—MR. ERIC COATES.

Harp—MISS LILIAN HAWKINS.

ALLA SPAGNUOLA
INTERLUDIUM IN MODO
ANTICO
Valse

} FROM NOVELLETTEN (Op. 15)—Two
Violins, Viola and Violoncello *Glazounow.*

MR. G. SAMUEL ROBINSON, MR. RAYMOND JEREMY,
MR. ERIC COATES and MR. JOHN MUNDY.

SCHERZO IN B MINOR—Pianoforte *Chopin.*

MISS GLADYS VANDAMM.

SONGS { “Marishka! Marishka” } *Hungarian*
 { “Shepherd, see thy horse’s foaming mane” } *Melodies.*
 (Arranged by Francis Korbay.)

MR. LESLIE MACKAY.

SERENATA—Two Violoncellos *Piatti.*

MR. SASCHA DAVIDOFF AND MISS VALENTINE ORDE.

SONG “Mignon’s Song” *Liszt.*

MISS MAY HORTON.

ALLEGRO VIVACE FROM 2ND QUINTET IN B FLAT—Two
 Violins, two Violas, and Violoncello *Mendelssohn.*

MISS ELSIE OWEN, MR. URIK TSCHAIKOWSKY,
 MR. ERIC COATES, MISS PHYLLIS MITCHELL and
 MISS VALENTINE E. ORDE.

ANDANTE-SCHERZO (MS.)—Two Pianofortes *Ethel Shepard.*
 (STUDENT.)

MISS DOROTHY GRINSTEAD and MISS MARJORIE WIGLEY.



PROGRAMME.

MONDAY, NOVEMBER 18, 1907.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

LENTO
ALLEGRO GIUSTO { —from Quintet (MS.) for Pianoforte
and Strings }

Katharine Eggar
(STUDENT).

MISS KATHARINE EGGAR, MR. URIK TSCHAIKOWSKY,
MISS D. RICHARDSON LE BRUN, MR. ERIC COATES
AND MISS STELLA FIFE.

STUDY (Op. 2, No. 10)—Pianoforte *Seiss.*
MISS DOROTHY GOUGH.

SONG "L' amero" Mozart.
MISS ALICE BAXTER.

Violin obbligato—MR. URIK TSCHAIKOWSKY.

L'AMERÒ, sarò costante :
Fido sposo, e fido amante ;
Sol per lei sospierò !
In sì caro, dolce oggetto,
La mia gioja il mio diletto.
La mia pace io troverò.

English Version.

I am thine for ever. Faithful in fortune and faithful in suffering; all my thoughts are only thine. My happiness and all my gladness, my peace and my tranquillity, I find in thee

CONCERTINO—Flute *Chaminade.*

MISS EDITH PENVILLE
(Ross Scholar).

ANDANTE AND RONDO CAPRICCIOSO—Violin *Saint-Saëns.*

MR. HENRY O. PARSONS.

DUET ... “Lex Domini” (*Psalm XIX.*) *Saint-Saëns.*

MISS JOSEPHINE OTTLEE AND MISS HETTIE FRANKLIN.

Violin—MR. URIK TSCHAIKOWSKY.

Viola—MR. ERIC COATES.

Harp—MISS LILIAN HAWKINS.

LEX Domini immaculata, convertens animas,
Testimonium Domini fidele,
Sapientiam præstans parvulis.

ALLA SPAGNUOLA	} —from Novelletten (Op. 15)—
INTERLUDIUM IN MODO	
ANTICO	
VALSE	
	Two Violins, Viola and
	Violoncello ... <i>Glazounow.</i>

MR. G. SAMUEL ROBINSON, MR. RAYMOND JEREMY,
MR. ERIC COATES AND MR. JOHN MUNDY.

SCHERZO IN B MINOR—Pianoforte *Chopin.*

MISS GLADYS VANDAMM.

SONGS { "Marishka! Marishka" } *Hungarian*
 { "Shepherd, see thy horse's foaming mane" } *Melodies.*
 (Arranged by FRANCIS KORBAY.)

MR. LESLIE MACKAY.

"MARISHKA! MARISHKA!"

MARISHKA, Marishka, look not at me, Mary.
 Thy glances are lances, with their darts be wary.
 All my joy they've chas'd away, and my peace has flown;
 Mine heart pines with one desire: to be thine own.

The sunlight, the moonlight, I know not in thy sight;
 The day and the night are held within thine eyes bright.
 Day I have none, night is all one, I have but thee;
 If false thou be, tell me now, and set me free.

"SHEPHERD, SEE THY HORSE'S FOAMING MANE."

SHEPHERD, see thy horse's foaming mane,
 Why dost ride so wildly thro' the plain?
 Bogar Mishka's daughter weds to-day,
 To her wedding I must haste away.

Shepherd on the black steed hurrying,
 What is that your saddle's carrying?
 If 'tis to a wedding feast you ride,
 Why bear you a bludgeon by your side?

Wedded to him shall she never be,
 Many long years she was loved by me,
 I, her lover, to her wedding ride,
 'Twas the bridegroom stole her from my side.

Ho! but let me see his villain's face,
 When I meet him God may give him grace.
 Let him at the church gate show his head,
 With this bludgeon do I strike him dead.

SERENATA—Two Violoncellos *Piatti.*

MR. SASCHA DAVIDOFF AND MISS VALENTINE ORDE.

SONG "Mignon's Song" *Liszt.*

MISS MAY HORTON.

KNOW'ST thou the land where citrons are in bloom,
 The orange glows amidst a leafy gloom,
 A gentle breeze from cloudless heaven blows,
 The myrtle still and high the laurel grows?
 Know'st thou it well? Ah! there
 Would I with thee, oh, my beloved, fare.

Know'st thou the house, the columns' lofty height?
 Bright is the hall, the chamber shines with light;
 And marble statues seem to look on me,
 Saying, "Poor child, what have they done to thee?"
 Know'st thou it well? Ah! there
 Would I with thee, oh my protector, fare.

Know'st thou the mountain and its cloudy crest?
 The loaded mule its way gropes through the mist,
 In caverns dwells the dragon's ancient brood,
 The rock descends, and over it the flood.
 Know'st thou it well?
 Know'st thou the land? Ah! there,
 On yonder path, oh, father, let us fare!

ALLEGRO VIVACE from 2nd Quintet in B Flat—
Two Violins, two Violas, and Violoncello *Mendelssohn.*

MISS ELSIE OWEN, MR. URIK TSCHAIKOWSKY,
MR. ERIC COATES, MISS PHYLLIS MITCHELL
AND MISS VALENTINE E. ORDE.

ANDANTE-SCHERZO (MS.)—Two Pianofortes *Ethel Shepard*
(STUDENT).

MISS DOROTHY GRINSTEAD AND MISS MARJORIE WIGLEY.





A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS	Composition	July, 1907
JOSEPHINE TROUP	Composition	September, 1910
WESTMORLAND	Singing	Annually in Dec.
PALEPA-ROSA	Singing	April, 1908
JOHN THOMAS	Singing and Instrumental alternately	September, 1908
SAINTON-DOLBY	Singing	September, 1910
GEORGE MENCE SMITH	Singing	January, 1909
ROSS	Singing	October, 1909
ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG ..	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1909
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1909
DOVE	Violin	September, 1910
BROUGHTON PACKER BATH ..	Violin	December, 1909
WESSELY EXHIBITIONS (two) ..	Violin	September, 1909
CHARLES OLDHAM	Violin	January, 1908
BROUGHTON PACKER BATH ..	Violoncello	December, 1909
ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1908
ROSS	Wind Instruments ..	September, 1909
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	..	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class*	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907-1908.

Michaelmas Term began MONDAY, 23rd SEPTEMBER, 1907, and closes on SATURDAY, 14th DECEMBER, 1907.

Lent Term begins THURSDAY, 9th JANUARY, 1908, and closes on WEDNESDAY, 1st APRIL, 1908.

Midsummer Term begins MONDAY, 27th APRIL, 1908, and closes on SATURDAY, 18th JULY, 1908.

ENTRANCE EXAMINATIONS, 1907-1908.

Entrance Examinations will be held:—

For the Lent Term, Monday, 6th January, 1908, at 2.

For the Lent Half-Term, Monday, 17th February, 1908, at 3.

For the Midsummer Term, Friday, 24th April, 1908, at 2.

For the Midsummer Half-Term, Wednesday, 3rd June, 1908, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,216 Candidates have presented themselves for this examination, of whom an average of 30·59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, C. H. Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie, A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav. Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Ashwell, Amos, Esq.	3	3	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
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IZARD, ALFRED E., A.R.A.M.
KEMP, S., F.R.A.M.
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KIVER, ERNEST, A.R.A.M.
KNOTT, T. B., F.R.A.M.
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POLLARD, CLAUDE F., A.R.A.M.
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SCHÖNBERGER, B., Hon. R.A.M.
WEBBE, SEPTIMUS, A.R.A.M.
WHITEMORE, CUTHBERT, A.R.A.M.

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WHITEMORE, CUTHBERT, A.R.A.M.

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HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
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GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
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ZIMMERMANN, LOUIS, Hon. R.A.M.

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BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PEZZE, A., Hon. R.A.M.
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WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, E. F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—*continued.*

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TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE.
MATT, ALBERT E.

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STRETTON, Captain A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., A.R.A.M.
LESINGHAM, HENRY.
ROBERTSON, IAN.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, A.R.A.M.

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SOUTTEN, B.

DEPORTMENT.
SOUTTEN, B.

FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.

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DE ASARTA, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
BROENNER, DR. F.

SUB-PROFESSORS.

HARMONY.
PHILLIPS, MONTAGUE F.
RUDALL, Miss ELEANOR C.
DUTTON, HENRY GILLEECE.

SINGING.
RITTE, Miss EUGENIE.
SMITH, Miss CLARA.
SOPER, Miss SELINA PITT.

PIANOFORTE.
ACOCK, Miss ETHEL.
BLACKBURN, Miss CLARA.
BOOTH, VICTOR.
BRAITHWAITE, S. HARTLEY.
BURGESS, Miss MARY.
CARPENTER, Miss C. O.
COMLEY, Miss ELSIE.
COVIELLO, AMBROSE.
GRINSTEAD, Miss DOROTHY.
LEDGER, GILBERT J.
MASLEN, Miss GEORGIANA.
ROSENBLOOM, SYDNEY.
STILEMAN, Miss MURIEL C.

VIOLIN.
LORiot, Miss MARGUERITE.
PARSONS, HENRY OVER.

VIOLONCELLO.
O'DONNELL, B. WALTON.

FLUTE.
STEINER, JOSEPH.

DICTION.
MCGRATH, Miss LYLIE H.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.
LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.



First Violins.

Mr. Parker, W. Frye.†
(Principal.)
Miss Bernard, M. K.*
" Cashman, B.*
Mr. Falconer, F. J.*
Miss Fridlander, D.*
" Griffiths, M.*
" Horton, G.*
Mr. Jeremy, W. R.*
Miss Juler, M. C.*
" Le Brun, I. R.*
" Parker, P. A. N.*
Mr. Parsons, H. O.*
Miss Pooll, M. Batten.*
Mr. Quaife, A.*
" Quaife, E.*
" Robinson, G. S.*
" Tschalkowsky, U.*
Miss Warren, W.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Aldham, G.*
" Cartwright, M.*
" Cooper, D. S.*
" Evans, L.*
" Godson, V.*
" Johns, A. M.*
Mr. Morris, G. L.*
Miss Morton, B. A.*
" Pitcher, E. C. V.*
" Powell, G.*
" Romang, E. I.*
" Shelton, D.*
" Thring, E. L. P.*
" Torckler, V.*
" Walden, C. M.*
" Walton, K.*
" Whittingham, B.*

Violas.

Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.
Miss Clough, G.*

Violas (continued).

Mr. E. Coates.*
" Dyson, A. E.†
Miss Lethaby, M.†
" Mitchell, P.*
Mr. Starr, H. R.†
" Thorns, J.*

'Cellos.

Mr. Hambleton, J. E.†
(Principal.)
" Davidoff, S.*
Miss Fife, S.*
Mr. Gregory, C. A.*
Miss Hughes, E.*
" Kirmse, F.*
Mr. Lodge, H. W.*
" Mundy, J.*
Miss Orde, V. E.*
Mr. Tabb, R. V.†
Miss Whitaker, A.*
" Wilkinson, A.*

Double Basses.

Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Griffiths, W.
" Kendall, F.
" Silvester, W.
" Stanley, P.*
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

Mr. Steiner, J. C.†
" Jones, E.*
Miss Penville, E.*

Oboes.

Mr. Malsch, W. M.
Miss Bull, L.†

Cor Anglais.

Miss Bull, L.†

Clarinets.

Mr. Stutely, H. W.*
Miss Thomas, F.†

Bassoons.

Mr. James, E. F.
" James, W.
" Alexandra, J. H.*

Horns.

Mr. Borsdorf, A.
" Borsdorf, O.*
" Brain, A. E.
" Chipchase, E.*
" Hambleton, G.*

Trumpets.

Mr. Solomon, J.†
" Haynes, S.
" Simon, J. L.

Trombones.

Mr. Matt, A. E.
" Hadfield, C.
" Matt, J.

Tuba.

Mr. Powis, R.

Tympani.

Master Quaife, A.*
Mr. Stephenson, M. F. G.*

Side Drum.

Mr. Schroeder, J.

Triangle & Cymbals.

Mr. Stephenson, M.*

Harps.

Miss Hawkins, L.*
" Macted, G.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

Tschaikowsky

SCENA " Ah ! perfido " *Beethoven.*

ANDANTE } from "Symphonie Espagnole" (Op. 21)—Violin *Lalo.*
 RONDO }

(Sainton Scholar.)

Two SONGS (MSS.) { " Swedish love song " } ... *Eric Coates.*
 { " Devon to me ! " } (STUDENT.)

OVERTURE (MS.) ... " Boadicea " ... *Montague F. Phillips.*
(Macfarren Scholar.)

SONG ... " O love, from thy power" ... *Saint-Saëns.*

CONCERTO IN E FLAT—Pianoforte† *Liszt.*

(Liszt Scholar,)

SONG "Prologue" (*Pagliacci*) *Leoncavallo*.

HULDIGUNGSMARSCH *Wagner.*

† PIANOFORTE BY MESSRS. S. AND P. ERARD.

PROGRAMME.

THURSDAY, DECEMBER 12, 1907.

♦♦♦♦♦♦♦♦♦♦

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

FIRST MOVEMENT from CONCERTO

in B flat Minor—Pianoforte* *Tschaikowsky.*

Mrs. A. M. HEASMAN.

SCENA “ Ah ! perfido ” *Beethoven.*

Mrs. ALICE G. PROWSE.

RECIT.

AH ! perfido, spergiuero, barbaro traditor, tu parti ?

E son questi l' ultimi tuoi congedi ?

Ove s' intese tirannia più crudel ?

Va scellerato ! Va pur fuggi da me, l' ira de'

Numi non fuggirai.

Se c' è giustizia in Ciel,

Se v' è pietà, congiureranno a gara tutti a punirti !

Ombra seguace !

Presente ovunque vai vedrò le mie vendette ;

Io già le godo immaginando ; i fulmini li veggo già
balenar d' intorno.

Ah nò ! Fermate, vindici Dei !

Risparmiate quel cor, ferite il mio !

S' ei non è più qual era, son io qual fui ;

Per lui vivea, voglio morir per lui !

* PIANOFORTE BY C. BECHSTEIN.

ARIA.

PER PIETÀ non dirmi addio,
 Di te priva che farò ?
 Tu lo sai, bell' Idol mio !
 Io d' affanno morirò.
 Ah, crudel ! Tu vuoi ch' io mora !
 Tu non hai pietà di me ?
 Perchè rendi a chi t' adora
 Così barbara mercè !
 Dite voi, se in tanto affanno
 Non son degna di pietà ?

Translation.

AH ! perjur'd one, deceitful, canst thou so cruelly
 forsake me ?
 And in these words announce thy abrupt departure ?
 Who was e'er victim of a treatment more unkind ?
 Go, go thou false one ! haste from me far away,
 Wrath from on high shall attend thy flight !
 If justice dwell in heav'n, if pity dwell,
 All righteous pow'rs with one accord shall chastise thee !
 Shade always present, I shall in close pursuit behold
 the retribution ;
 The stirring thought already pleases ;
 E'en now I see the terrible lightning flash around thee !
 Ah, no ! avenging deities, spare him !
 On him hurl not the bolt, O strike at me !
 Though he alas be faithless, unchang'd am I,
 I liv'd his only, let me for him now die !

ARIA.

STAY, O stay, in mercy hear me,
 Friend, revoke the bitter doom ;
 Art thou, love, no longer near me,
 Soon my home will be the tomb.
 Me to death wouldst thou surrender ?
 All sweet thought of mercy spurn ?
 How canst thou for love so tender
 Make such barbarous return ?
 Tell me now, in my sore trial,
 Should there not be pity shown ? etc.

ANDANTE } from "Symphonie Espagnole"
 RONDO } (Op. 21)—Violin *Lalo*

MISS ELSIE OWEN.
 (Sainton Scholar.)

TWO SONGS { "Swedish love-song" } *Eric Coates*
 (MSS.) { "Devon to me!" } ... (Student).

MR. F. PERCIVAL DRIVER.

"SWEDISH LOVE-SONG."

THERE is no pearl that lies asleep
 Where deep seas thunder low,
 There is no mountain bloom that nods
 Where glaciers shine below:
 To win for thee no path too steep
 Or hard for me to go!

No tide that flows, no rushing wind
 That spurns the golden west,
 No river bearing laden barks
 Upon its heaving breast
 Is stronger than the constant love
 That knows no sleep nor rest!

The white gull sweeps on bending wing
 Across the tumbled sea:
 The white dove knows where lies her nest
 However far it be:
 And as they both seek home with joy,
 So turns my heart to thee!

"DEVON TO ME."

WHERE my fathers stood watching the sea,
 Gale spent herring-boats hugging the lea,
 There my mother lives, there my mother lives.
 Sight o' the blossom, moorland and tree!
 Sight o' the blossom! Devon to me!

Where my fathers walked driving the plough,
Whistling their hearts out ! Who whistles now ?
There my mother burns fire-faggots free.
Scent o' the woodsmoke ! Devon to me !

Where my fathers sat passing their bowls :
They've no cider now, God rest their souls !
There my mother feeds red cattle three.
Taste o' the cream pan ! Devon to me !

Where my fathers sleep, turning to dust,
This old body throw when die I must.
There my mother calls ! Wakeful is she !
Sound o' the west wind—Devon to me !

Where my fathers lie, when I am gone
Who need pity me ?—dead—never one.
There my mother clasps me—let me be,
Feel o' the red earth ! Devon to me !

OVERTURE (MS.)

“ Boadicea ”

Montague F. Phillips
(Macfarren Scholar).

SONG ...

“ O love, from thy power ”
(“ Samson and Delilah ”)

Saint-Saëns

MISS HANNAH MORGAN.

TO-night, seeking hither my presence,
Samson will come to my side ;
Thou'rt come, O sweet hour of vengeance ;
At last will our gods be satisfied !

O love, from thy power let me borrow ;
Pour a poison in his heart !
Grant that this Samson fall to-morrow,
A slave, a captive to my art !

'Tis in vain that he tries to banish
My image, my name from his heart ;
Burning memories will not vanish ;
Of his soul I am now a part !

Yes, he is mine ; and naught can save him ;
 My brothers' fears he doth deride.
 I, yes, I alone dare to brave him,
 And keep him captive at my side !

Against my love his strength is vain.
 And he, the bravest of the brave,
 Who'd save his people, break their chain,
 Will be my captive—and my slave !

CONCERTO in E flat—Pianoforte† *Liszt.*

MR. PERCY HUGHES.

(Liszt Scholar.)

SONG "Prologue" (*Pagliacci*) *Leoncavallo.*

MR. FREDERICK WM. GREGORY.

A WORD allow me ! sweet ladies and gentlemen,
 I pray you, hear why alone I appear.
 I am the Prologue.

Our Author loves the custom of a prologue to his story,
 And as he would revive for you the ancient glory,
 He sends me to speak before ye !
 But not to prate, as once of old,
 That the tears of the actor are false, unreal !
 That his sighs and cries, and the pain that is told
 He has no heart to feel !
 No ! our Author to-night a chapter will borrow
 From life, with its laughter and sorrow !
 Is not the actor a man with a heart like you ?
 So 'tis for men that our author has written,
 And the story he tells you is true.
 A song of tender mem'ries,
 Deep in his list'ning heart one day was ringing ;
 And then with a trembling heart he wrote it,
 And he marked the time with sighs and tears.
 Come, then, here on the stage you shall behold us in
 human fashion,
 And see the sad fruits of love and passion,

† PIANOFORTE BY MESSRS. S. AND P. ERARD.

Hearts that weep and languish,
 Cries of rage and anguish
 And bitter laughter !
 Ah ! think then, sweet people, when you look on us,
 Clad in our motley and tinsel,
 Ours are human hearts, beating with passion,
 We are but men like you for gladness or sorrow,
 'Tis the same broad heaven above us,
 The same wide, lonely world before us !
 Will ye hear, then, the story ?
 How it unfolds itself surely and certain ?
 Come, then ! ring up the Curtain !

(By kind permission of Messrs. E. ASCHERBERG & Co.)

HULDIGUNGSMARSCH *Wagner.*



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
STERNDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS.. ..	Composition ..	September, 1910
JOSEPHINE TROUP	Singing	Annually in Dec.
WESTMORLAND	Singing	April, 1908
PAREPA-ROSA	Singing and Instru- mental alternately	September, 1908
JOHN THOMAS	Singing	September, 1910
SAINTON-DOLBY	Singing	January, 1909
GEORGE MENCE SMITH.. ..	Singing	October, 1909
ROSS	Singing	Annually in July
ANNE E. LLOYD EXHIBITION ..	Singing	Conferred
LILIAN ELDEE	Singing	periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
THALBERG	Pianoforte	April, 1908
ERARD CENTENARY	Pianoforte	November, 1909
SIR JOHN GOSS	Organ	Annually in Sept.
STAINER EXHIBITION	Organ	September, 1908
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	January, 1909
SAINTON	Violin	September, 1910
DOVE	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violin	September, 1909
WESSELY EXHIBITIONS (two) ..	Violin	January, 1908
CHARLES OLDHAM	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violoncello	Michaelmas, 1908
ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1909
ROSS	Wind Instruments..	Conferred Annually
BOWEN GIFT	Any branch of Music	
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	November, 1907

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1907-1908.

Michaelmas Term began MONDAY, 23rd SEPTEMBER, 1907, and closes on SATURDAY, 14th DECEMBER, 1907.

Lent Term begins THURSDAY, 9th JANUARY, 1908, and closes on WEDNESDAY, 1st APRIL, 1908.

Midsummer Term begins MONDAY, 27th APRIL, 1908, and closes on SATURDAY, 18th JULY, 1908.

ENTRANCE EXAMINATIONS, 1907-1908.

Entrance Examinations will be held:—

For the Lent Term, Monday, 6th January, 1908, at 2.

For the Lent Half-Term, Monday, 17th February, 1908, at 3.

For the Midsummer Term, Friday, 24th April, 1908, at 2.

For the Midsummer Half-Term, Wednesday, 3rd June, 1908, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,765 Candidates have presented themselves for this examination, of whom an average of 30.98 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	1	1	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Ashwell, Amos, Esq.	3	3	0			
Atkinson, W., Esq. (deceased)				50	0	0
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❖ PROGRAMME. ❖

BALLADE IN A FLAT—Pianoforte Chopin.
Miss HELEN M. DODD.

ANDANTE TRANQUILLO— } from Sonata in D (MS.)—
MOLTO APPASSIONATA } Pianoforte and Violin
ALLEGRO CON ENERGICO } Morton F. G. Stephenson
(STUDENT).

Miss MARY BURGESS AND Mr. URIK TSCHAIKOWSKY.

SONG “Perchè Piangi” Gounod.
Miss CARINA SCOTT.

SERENADE for Eleven Solo Instruments (Op. 14) ...Bernhard Sekles.
Tema con variazioni.
Scherzino.
Finale.

Flute—Miss EDITH PENVILLE. Oboe—Miss LEILA BULL.
Clarinet—Mr. H. W. STUTELY. Horn—Mr. F. J. HAMBLETON.
Bassoon—Mr. J. H. ALEXANDRA. Harp—Miss GRACE MAXTED.
First Violin—Miss ELSIE OWEN.
Second Violin—Miss IRÈNE LE BRUN.
Viola—Mr. ERIC COATES. Violoncello—Mr. JOHN MUNDY.
Double Bass—Mr. PAUL J. STANLEY.

SONG, “Oh tu che in seno agli Angeli” (*La Forza del Destino*) Verdi.
Mr. THOMAS GIBBS.
(Ross Scholar.)

PRELUDE AND FUGUE in D—Pianoforte Bach—d'Albert.
Mr. REGINALD BIGGERS.

INTRODUCTION } from Suite for Violoncello { Katharine E. Eggar
AND BALLADE } and Pianoforte { (STUDENT).
Mr. B. WALTON O'DONNELL AND Miss KATHARINE E. EGGAR.

SONG “Ritorna vincitor” (*Aida*) Verdi.
Miss MARY FIELDING.
(Anne E. Lloyd Exhibitioner.)

ANDANTE CON
VARIAZIONI } from Quartet in A major (Op. 18, No. 5)—
FINALE } Two Violins, Viola and Violoncello Beethoven.
Mr. SAMUEL ROBINSON, Mr. RAYMOND JEREMY,
Mr. ERIC COATES AND Mr. JOHN MUNDY.

PRAYER “Lord, Whom in loving faith I follow” ... Hiller.
Miss DORA MAY.

REQUIEM—Three Violoncellos Popper.
Miss STELLA FIFE, Miss AUDREY S. WHITAKER, AND
Mr. H. W. LODGE.

DUETS { “Viens” }
... .. { “Pastorale” } ... Saint-Saëns.
Miss JESSIE SHERRARD AND Mr. CARLTON BROUGH.

VARIATIONS ON A THEME BY BEETHOVEN (Op. 35)—Two
Pianofortes Saint-Saëns.
MASTER FRANK HUTCHENS AND Miss EVELYN DAWKIN.

PIANOFORTES BY C. BECHSTEIN.

PROGRAMME.

WEDNESDAY, FEB. 19, 1908.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

BALLADE IN A FLAT—Pianoforte *Chopin.*
MISS HELEN M. DODD.

ANDANTE TRANQUILLO—
MOLTO APPASSIONATA } from Sonata in D (MS.)—
ALLEGRO CON ENERGICO } Pianoforte and Violin
Morton F. G. Stephenson.
(STUDENT.)

MISS MARY BURGESS AND MR. URIK TSCHAIKOWSKY.

SONG "Perchè piangi?" *Gounod.*
MISS CARINA SCOTT.

MS I parve, un giorno—
Diveder nel pianto
Sulle guancie di lei,
Che amato ho tanto,
Perchè piangi? le dissi,
Perchè piangi?
Ella, mi pose le braccia intorno al collo,
E mi riopose
Piango, diletto,
Perchè esausto ho omai
La piena dell' amor che in te versai!
Piango, diletto, perchè d' amarti men mi pare
Se non ti posso maggiore mente amar!

SERENADE FOR ELEVEN SOLO INSTRUMENTS

(Op. 14)... .. Bernhard Sekles.

Tema con variazioni.

Scherzino.

Finale.

Flute—MISS EDITH PENVILLE. *Oboe*—MISS LEILA BULL.*Clarinet*—MR. H. W. STUTELY.*Horn*—MR. F. J. HAMBLETON.*Bassoon*—MR. J. H. ALEXANDRA.*Harp*—MISS GRACE MAXTED.*First Violin*—MISS ELSIE OWEN.*Second Violin*—MISS IRÈNE LE BRUN.*Viola*—MR. ERIC COATES. *Violoncello*—MR. JOHN MUNDY.*Double Bass*—MR. PAUL J. STANLEY.SONG, "Oh tu che in seno agli Angeli" (*La Forza del Destino*) Verdi.

MR. THOMAS GIBBS.

(Ross Scholar).

Recit. **L**A vita è inferno all' infelice
In vano morte desio!

Siviglia! Leonora! Oh rimembranza!

Oh notte ch' ogni ben mi rapisti!

Sarò infelice eternamente è scritto.

Della natal sua terra il padre volle spezzar l' estranio giogo, e
coll' unirsi all' ultimo degl' Incas la corona cingere
confidò,

Fu vana impresa,

In un carcere nacqui, m' educava il deserto, sol vivo perchè
ignota è mia regale stirpe!

I miei parenti sognarono un trono, e li destò la source

Oh quando fine avran le mie sventure!

Aria Oh tu che in seno agl' angeli, eternamente pura,
Salisti bella, in colume dalla mortal iatura:
Oh tu che in seno agli angeli, salisti bella e pura,
Non iscordar di volger lo sguardo a me tapino
Che senza nome edo esule, in odio del destino
Chiedo anelando, ah! misero la morte d' incontrar.
Leonora mia, soccorrimi, pietà del mio penar,
Leonora mia, pietà di me.

PRELUDE AND FUGUE IN D—Pianoforte ... Bach—d' Albert.

MR. REGINALD BIGGERS.

INTRODUCTION } from Suite for Violoncello and Pianoforte
 AND BALLADE } Katharine F. Eggar
 MR. B. WALTON O'DONNELL AND (STUDENT).
 MISS KATHARINE E. EGGAR.

SONG ... "Ritorna vincitor!" (*Aida*) ... Verdi.
 MISS MARY FIELDING.
 Anne E. Lloyd Exhibitioner.)

RITORNA vincitor !

E dal mio labbro uscì l'empia parola !

Vincitor del padre mio.

Di lui che impugna l' armi per me.

Per ridonarmi una patria,

Una reggia ! e il nome illustre

Che quì celar m' è forza !

Vincitor de' miei fratelli

Ond' io lo vegga, tinto del sangue amato,

Trionfar nel plauso dell' Egizie coorti !

E dietro il carro, un Re mio padre

Di catene avvinto !

L' insana parola o Numi sperdete !

Al seno d' un padre là figlia rendete ;

Struggete le squadre dei nostri oppressor !

Ah ! sventurata ! che dissi ? E l' amor mio ?

Dunque scordar poss' io questo fervido amore,

Che, oppressa e schiava,

Come raggio di sol qui mi beava ?

Imprecherò la morte a Radamès

A lui ch' amo pur tanto !

Ah ! non fu in terra mai

Da più crudeli angoscie un core affranto.

I sacri nomi di padre d' amante

Nè profferir poss' io, nè ricordar

Per l' un per l' altro confusa tremante

Io piangere vorrei pregar.

Ma la mia prece in bestemmia si muta

Delitto è il pianto a me colpa il sospir

In notte cupa la mente è perduta

E nell' ansia crudel vorrei morir.

Numi, pietà del mio soffrir !

Speme non v' ha pel mio dolor

Amor fatal, tremendo amor

Spezzami il cor, fammi morir !

English Translation.

MAY laurels crown thy brow !
 What ! can my lips pronounce language so impious ?
 Wish him victor o'er my father, o'er him who wages war :
 But that I may be restored to my country,
 To my kingdom,
 To the high station I now perforce dissemble ?
 Wish him conqu'ror o'er my brothers ?
 Even now I see him stained with their blood,
 So cherished mid the clam'rous triumph of Egyptian battalions !
 Behind his chariot a King
 My father comes his fettered captive !
 Ye gods, watching o'er me,
 Those words deem unspoken !
 A father restore me
 His daughter heartbroken !
 Oh ! scatter, yes, scatter their armies,
 For ever crush our foe !
 Ah ! what wild words do I utter of my affection ?
 Have I no recollection ?
 That sweet love that consol'd me, a captive pining,
 Like some bright sunny ray on my sad lot shining ?
 Shall I invoke destruction on the man
 For whom with love I languish ?
 Ah ! ne'er yet on this earth lived one
 Whose heart was crushed beneath such anguish !
 Those names so holy, of father, of lover,
 No more dare I now utter or e'en recall !
 Abash'd and trembling, to heaven fain would hover
 My prayers for both and my tears would fall.
 Ah ! woe ! transformed seem'd my prayers to blaspheming,
 To suffer is a crime, dark sin to weep.
 My senses, lost, wrapp'd in deep night are dreaming :
 To my grave would in sorrow I might creep.
 Merciful gods, look from on high,
 Pity these tears hopelessly shed !
 Love, mystic power, mystic and dread,
 Break my weak heart, let me now die !
 Merciful gods, look from on high
 Ah ! look down and pity these tears !

ANDANTE CON
 VARIAZIONI } from Quartet in A major (Op. 18, No. 5)—
 FINALE } Two Violins, Viola and Violoncello
Beethoven.

MR. SAMUEL ROBINSON, MR. RAYMOND JEREMY,
 MR. ERIC COATES AND MR. JOHN MUNDY.

PRAYER “ Lord, Whom in loving faith I follow ” ... *Hiller.*

MISS DORA MAY.

LORD, Whom in loving faith I follow,
 Abide with me !
 Thou art my rock in joy and sorrow,
 I cling to Thee.
 Guard Thou my heart from all
 Temptation and vanity ;
 And when I shrink in trepidation,
 Abide with me !
 Thy blessing falls like dew from Heaven,
 My path to cheer ;
 And courage to my soul is given
 When Thou art near.
 My comfort, Thou, and my Redeemer,
 I cling to Thee,
 Till I am called to rest for ever,
 Abide with me.

R. H. Elkin.

REQUIEM—Three Violoncellos *Popper.*

MISS STELLA FIFE, MISS AUDREY S. WHITAKER,
 AND MR. H. W. LODGE.

R.

b. " PASTORALE."

ICI les tendres oiseaux
 Goûtent cent douceurs secrètes,
 Et l'on entend ces côteaux
 Retentir des chansonnettes
 Qu'ils apprennent aux échos,
 Sur ce gazon les ruisseaux,
 Murmurent leurs amourettes,
 Et l'on voit jusqu'aux ormeaux,
 Pour embrasser les fleurettes,
 Pencher leurs jeunes rameaux.

English Translation.

LITTLE birds who here abide
 Taste of sweetest joys abounding,
 And we hear from each hill-side
 Happy songs which clear resounding
 Wake the echoes far and wide.
 Through the sward the brooklets stray,
 Murmuring their fond love-secrets
 While tall elms so far away,
 To caress the beauteous flowerets
 Their young boughs low drooping sway.

VARIATIONS ON A THEME BY BEETHOVEN

(Op. 35)—Two Pianofortes *Saint-Saëns.*

MASTER FRANK HUTCHENS AND MISS EVELYN DAWKIN.

CONDUCTOR OF ENSEMBLE CLASS :

MR. HANS WESSELY, Hon. R.A.M.

PIANOFORTES BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS	Composition	September, 1910
JOSEPHINE TROUP	Singing	Annually in Dec.
WESTMORLAND	Singing	April, 1908
PAREPA-ROSA	Singing and Instrumental alternately	September, 1908
JOHN THOMAS	Singing	September, 1910
SAINTON-DOLBY	Singing	January, 1909
GEORGE MENCE SMITH	Singing	October, 1909
ROSS	Singing	Annually in July
ANNE E. LLOYD EXHIBITION ..	Singing	Conferred periodically
LILIAN ELDÉE	Singing	Annually in Dec.
POTTER EXHIBITION	Pianoforte	April, 1908
THALBERG	Pianoforte	November, 1909
ERARD CENTENARY	Pianoforte	Annually in Sept.
SIR JOHN GOSS	Organ	September, 1908
STAINER EXHIBITION	Organ	January, 1909
MAUD MARY GOOCH	Organ	September, 1910
ERARD CENTENARY	Harp	December, 1909
SANTON	Violin	September, 1909
DOVE	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violin	September, 1909
WESSELY EXHIBITIONS (two) ..	Violin	January, 1911
CHARLES OLDHAM	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violoncello	Michaelmas, 1908
ORCHESTRAL INSTRUMENTS (six) ..	.. ..	September, 1909
ROSS	Wind Instruments ..	Conferred Annually
BOWEN GIFT	Any branch of Music	
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDAL BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students) 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

Diction Class* 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 0 15 0

Fencing (per course of twelve lessons) 2 2 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908.

Lent Term began THURSDAY, 9th JANUARY, 1908, and closes on WEDNESDAY, 1st APRIL, 1908.

Midsummer Term begins MONDAY, 27th APRIL, 1908, and closes on SATURDAY, 18th JULY, 1908.

ENTRANCE EXAMINATIONS, 1907-1908.

Entrance Examinations will be held :—

For the Midsummer Term, Friday, 24th April, 1908, at 2.

For the Midsummer Half-Term, Wednesday, 3rd June, 1908, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,765 Candidates have presented themselves for this examination, of whom an average of 30·98 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
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" Owen, E.*
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Mr. Parsons, H. O.*
Miss Pooll, M. Batten.*
Mr. Quaife, A.*
" Quaife, E.*
" Thorns, J.*
" Tschalkowsky, U.*
Miss Warren, W.*

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" Cartwright, M.*
" Evans, L.*
" Godson, V.*
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" Powell, G.*
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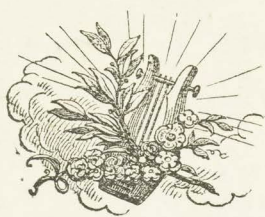
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❧ PROGRAMME. ❧

ORCHESTRAL POEM "Fantasy of Life and Love" *Cowen.*

FIRST MOVEMENT (Allegro affettuoso) from Concerto
in A minor—Pianoforte*... .. *Schumann.*

MISS NORAH CORDWELL.
(Erard Centenary Scholar.)

SONG (MS.) "Fidelity" ... *Montague F. Phillips.*
(Macfarren Scholar.)

MISS CLARA BUTTERWORTH.
(Ada Lewis Scholar.)

CONCERTO IN G MINOR—Violin *Max Bruch*
Allegro moderato. Adagio. Finale.

MISS JULIET CAPRON.

AIR "Let the bright Seraphim" (*Samson*) *Handel.*

MISS HETTIE FRANKLIN.

TRUMPET OBBLIGATO—MR. JOHN SOLOMON.

FIRST MOVEMENT (Allegro moderato) from Concerto
in A minor—Pianoforte *Grieg.*

MASTER FRANCIS HUTCHENS.
(Sterndale Bennett Scholar.)

RECIT. AND AIR "Di tanti palpiti" (*Tancredi*) ... *Rossini.*

MISS EDITH KIRK.

SEXTET... .. "Chi mi frena" (*Lucia di Lammermoor*) *Donizetti.*

MISS MARY FIELDING, MISS DOROTHY WEBB, MR. MAURICE D'OISLY,
MR. J. McNAUGHTON DUNCAN, MR. CECIL PEARSON,
AND MR. HENRY SANDERS.

POLKA FOR ORCHESTRA *Smetana.*

* PIANOFORTE BY MESSRS. S. & P. ERARD,

† PIANOFORTE BY C. BECHSTEIN.



PROGRAMME.

TUESDAY, MARCH 31, 1908.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

ORCHESTRAL POEM, "Fantasy of Life and Love" ... *Cowen.*

FIRST MOVEMENT (Allegro affettuoso) from Concerto
in A minor—Pianoforte* *Schumann.*

MISS NORAH CORDWELL.
(Erard Centenary Scholar).

SONG (MS.) "Fidelity" ... *Montague F. Phillips.*
(Macfarren Scholar).

MISS CLARA BUTTERWORTH.
(Ada Lewis Scholar).

(The words of this song being copyright cannot be printed.)

CONCERTO in G minor—Violin *Max Bruch.*

Allegro moderato. Adagio. Finale.

MISS JULIET CAPRON.

AIR ... "Let the bright Seraphim" (*Samson*) ... *Handel.*

MISS HETTIE FRANKLIN.

TRUMPET OBBLIGATO—MR. JOHN SOLOMON.

LET the bright seraphim in burning row
 Their loud uplifted trumpets blow.
 Let the cherubic host in tuneful choirs
 Touch their immortal harps with golden wires.

FIRST MOVEMENT (Allegro moderato) from Concerto
 in A minor—Pianoforte† *[Grieg.*

MASTER FRANCIS HUTCHENS.
 (Sterndale Bennett Scholar.)

RECIT. AND AIR ... "Di tanti palpiti" (*Tancredi*) ... *Rossini.*

MISS EDITH KIRK.

RECIT.

 **H** patria! dolce ingrato patria,
 Alfine a te ritorno,
 Io ti saluto, o cara terra
 Degl' avi miei, ti bacio!
 È in questo per me, giorno sereno,
 Comincia il cor, a respirarmi in seno.

CAVATINA.

Tu che accendi questo core,
 Tu che desti il valor mio,
 Alma gloria, dolce amore
 Secondate il bel desio,
 Cada un empio traditore,
 Coronate la mia fè.

ARIA.

Di tanti palpiti, di tante pene,
 Dolce mio bene, spero mercè !
 Mi rivedrai, ti rivedrò,
 Ne tuoi bei rai mi pascero !
 Deliri, sospiri, accenti, contenti,
 Sara felice, il cor mel dice
 Il mio sten, ah vicino a te !
 Mi rivedrai, ti rivedrò !
 Ne tuoi bei raioni pascero !
 Mi rivedrai, ti rivedrò !

SEXTET “ Chi mi frena ” (*Lucia di Lammermoor*) *Donizetti.*

MISS MARY FIELDING, MISS DOROTHY WEBB,
 MR. MAURICE D'OISLY, MR. J. McNAUGHTON DUNCAN,
 MR. CECIL PEARSON, AND MR. HENRY SANDERS.

ENRICO—(CHI raffrena il mio furore ?
 E la manche al brando corse ?
 Della misera in favore
 Nel mio petto un grido corse !
 È mio sangue ! l' ho tradita,
 Ella sta fra morte e vita !
 Ah ! che spegnere non posso,
 I rimorsi del mio core ; del mio core.)

EDGARDO—(Chi mi frena in tal momento ?
 Chi troncò dell' ire il corso ?
 Il suo duolo, il suo spavento,
 Son la prova d' un rimorso !
 Ma, qual rosa inaridita,
 Ella sta fra morte e vita !
 Io son vinto, son commosso,
 T' amo, ingrata, t' amo ancor !

LUCIA—(Io sperai che a me la vita
 Tronca avesse il mio spavento,
 Ma la morte non m' aita,
 Vivo ancor per mio tormento !
 Da' miei lumi cadde il velo,
 Mi tradì la terra il cielo !
 Vorrei piangere e non posso,
 M' abbandona il pianto ancor !)

ARTURO,	}	(Qual terribile momento !
RAIMONDO,		Più formar non so parole ;
E ALISA.		Densa nube di spavento
		Par che copra i rai del sole !
		Come rosa inaridita
		Ella sta fra morte e vita,
		Chi per lei non è commosso
		Ha di tigre in petto il cor !)

POLKA for Orchestra *Smetana.*



* PIANOFORTE BY MESSRS. S. & P. ERARD.

† PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
STERNDALE BENNETT	Any branch of Music	April, 1908
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte	September, 1910
G. A. MACFARREN	Composition	January, 1909
SIR MICHAEL COSTA	Composition	September, 1909
GORING THOMAS.. ..	Composition	September, 1910
JOSEPHINE TROUP	Composition	Annually in Dec.
WESTMORLAND	Singing	April, 1908
PALEPA-ROSA	Singing	September, 1908
JOHN THOMAS	Singing and Instrumental alternately	September, 1910
SAINTON-DOLBY	Singing	January, 1909
GEORGE MENCE SMITH.. ..	Singing	October, 1909
ROSS	Singing	Annually in July
ANNE E. LLOYD EXHIBITION	Singing	periodically
LILIAN ELDÉE	Singing	Annually in Dec.
POTTER EXHIBITION	Pianoforte	April, 1908
THALBERG	Pianoforte	November, 1909
ERARD CENTENARY	Pianoforte	Annually in Sept.
SIR JOHN GOSS	Organ	September, 1908
STAINER EXHIBITION	Organ	April, 1908.
MAUD MARY GOOCH	Organ	January, 1909
THOMAS THRELFALL	Organ	September, 1910
ERARD CENTENARY	Harp	December, 1909
SAINTON	Violin	September, 1909
DOVE	Violin	December, 1909
BROUGHTON PACKER BATH	Violin	September, 1909
WESSELY EXHIBITIONS (two)	Violin	January, 1911
CHARLES OLDHAM	Violin	December, 1909
BROUGHTON PACKER BATH	Violoncello	Michaelmas, 1908
ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	September, 1909
ROSS	Wind Instruments..	Conferred Annually
BOWEN GIFT	Any branch of Music	
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAPEA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Opera.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
Diction Class *	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908.

Lent Term began THURSDAY, 9th JANUARY, 1908, and closes on WEDNESDAY, 1st APRIL, 1908.

Midsummer Term begins MONDAY, 27th APRIL, 1908, and closes on SATURDAY, 18th JULY, 1908.

ENTRANCE EXAMINATIONS, 1907-1908.

Entrance Examinations will be held:—

For the Midsummer Term, Friday, 24th April, 1908, at 2.

For the Midsummer Half-Term, Wednesday, 3rd June, 1908, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,765 Candidates have presented themselves for this examination, of whom an average of 30.98 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
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Students' Aid Fund—*continued.*

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Pickersgill-Cunliffe, Miss Mabel	1	1	0			
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Thomas, Miss Katie, A.R.A.M.	1	1	0			
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Watson, Sir Thomas, Bart.				10	10	0
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Wessely, Hans, Esq., Hon. R.A.M.	1	1	0			
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Wheldon, Miss Mary	2	2	0			
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0			
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Williams, Miss Greta, A.R.A.M.	1	1	0			
Willoughby, The Dowager Lady				3	3	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0			
Wilson, Miss Maude E., A.R.A.M.	1	1	0			
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❖ PROGRAMME. ❖

ADAGIO }
ALLEGRO } from Concerto for Two Violins *Bach.*

MISS ELSIE OWEN AND MASTER STANELLI DE GROOT.

SONG "Pièta Signore" *Stradella.*
MISS DOROTHY WEBB.
(Westmorland Scholar.)

MINIATURE SUITE—Pianoforte *York Bowen.*
Humoresque. Nocturne. Finale (Scherzo).
MASTER VIVIAN LANGRISH
(Ada Lewis Scholar.)

SONGS { "E'en as a lovely flower"
"To Electra"
(MSS.) { "The reign of the roses is done"
" 'Twas in the glorious month of May" } *Elsie Owen*
(Sainton Scholar).
MISS GERTRUDE NEWSON.

FANTASIA—Four Violas *York Bowen.*
MR. LIONEL TERTIS, MR. JAMES T. LOCKYER, MR. ERIC COATES,
AND MISS PHYLLIS MITCHELL.

SONGS { "None but a lonely heart"
"Don Juan's Serenade" } *Tschaïkowsky.*
MR. ANDREW SHANKS.

INTERMEZZO }
RONDO A LA TARANTELLA } —Flute { *Edward German.*
MISS EDITH PENVILLE { *E. de Jong.*
(Ross Scholar.)

SONG .. "Voce di donna" (*La Gioconda*) *Ponchielli.*
MISS MARY A. DAVIES
(John Thomas Welsh Scholar.)

FANTASIA (MS.)—Four Violins *F. J. Falconer*
(STUDENT).
MR. G. SAMUEL ROBINSON, MR. RAYMOND JEREMY,
MR. F. J. FALCONER, AND MR. THOMAS H. DEAKIN.

BALLADE IN B MINOR—Pianoforte *Liszt.*
MISS JESSIE BRISTOL
(Ada Lewis Scholar.)

SONG "Mia piccirella" *Gomez.*
MISS AGNES PARRY.

ADAGIO FROM CONCERTO, No. 22—Violin *Viotti.*
MISS MILDRED JOHNS.

Conductor of the Ensemble Class—MR. F. CORDER, F.R.A.M.

PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

WEDNESDAY, MAY 27, 1908.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

ADAGIO }
ALLEGRO } —from Concerto for Two Violins *Bach.*

MISS ELSIE OWEN AND MASTER STANELLI DE GROOT.
(Sainton Scholar). (Wessely Exhibitioner).

SONG "Pietà, Signore" *Stradella.*

MISS DOROTHY WEBB.
(Westmorland Scholar).

"PIETÀ, SIGNORE !"

PIETÀ, Signore, di me dolente,
Signor, pietà !

Se a te giunge mio pregar,
Non mi punisca il tuo rigor :
Meno severi, clementi ognora,
Volgi i tuoi sguardi sopra di me !
Non fia mai, che nell' inferno
Sia dannato nel fuoco eterno
Dal tuo rigor :
Gran Dio ! giammai
Sia dannato nel fuoco eterno
Dal tuo rigor.

Pietà, Signore, &c., &c.

English Version.

LORD, have mercy !

Behold my sorrow !

Hear me, O Lord !

Let my petition reach Thine ear,

In deep contrition see me here !

Though beyond measure

My sin and weakness,

Not in displeasure

Look Thou on me.

See now my anguish, let me not languish,

Sorely I need Thee, graciously lead me

To dwell with Thee.

O Father ! Have mercy !

Sorely I need Thee, graciously lead me

To dwell with Thee.

O Lord, have mercy, &c., &c.

*Mary A. Robinson.*MINIATURE SUITE—Pianoforte *York Bowen.*

Humoresque. Nocturne. Finale (Scherzo).

MASTER VIVIAN LANGRISH

(Ada Lewis Scholar).

SONGS { "E'en as a lovely flower"
 (MSS.) { "To Electra"
 { "The reign of the roses is done"
 { "'Twas in the glorious month of May" } *Elsie Owen*
 (Sainton Scholar).

Miss GERTRUDE NEWSON.

(a) "E'EN AS A LOVELY FLOWER."

E'EN as a lovely flower
 So fair, so pure thou art,
 I gaze on thee, and sadness
 Comes stealing o'er my heart.

My hands I fain had folded
 Upon thy soft brown hair,
 Praying that God may keep thee
 So lovely, pure and fair.

Heine.

(b) "TO ELECTRA."

I DARE not ask a kiss,
 I dare not beg a smile,
 Lest, having that or this,
 I might grow proud the while.

No, no, the utmost choice
 Of my desire shall be
 Only to kiss the air
 That lately kissèd thee.

Herrick.

(c) "THE REIGN OF THE ROSES IS DONE."

OVER—the sweet summer closes,
 The reign of the roses is done,
 Over and gone with the roses,
 And over and gone with the sun.

Over—the sweet summer closes,
 And never a flower at the close,
 Over and gone with the roses,
 And winter again with the snows.

Tennyson.

(d) "'Twas IN THE GLORIOUS MONTH OF MAY."

'TWAS in the glorious month of May
 When all the buds were blowing,
 I felt, ah me! how sweet it was,
 Love in my heart a-growing.

'Twas in the glorious month of May,
 When all the birds were singing,
 In burning words I told him all
 My yearning, my aspiring.

Heine.

FANTASIA—Four Violas *York Bowen.*

MR. LIONEL TERTIS, MR. JAMES T. LOCKYER,
 MR. ERIC COATES, AND MISS PHYLLIS MITCHELL.

SONGS { "None but a lonely heart" } *Tschaïkowsky.*
 { "Don Juan's Serenade" }

MR. ANDREW SHANKS.

"NONE BUT A LONELY HEART."

NONE but a lonely heart can know this anguish,
 How of all joy bereft I long and languish;
 Upon the firmament I gaze and wonder,
 Ah, from my heart's beloved I dwell asunder.

None but a lonely heart can know this anguish,
 How of all joy bereft I long and languish.
 Alone, from all I love I dwell asunder.
 My senses fail, a burning fire consumes me.
 None but a lonely heart can know this anguish.

"DON JUAN'S SERENADE."

O'er the distant Alpujaras
 Falls the dark'ning veil of night;
 With my mandoline I call thee,
 Then come forth, my heart's delight.
 Thou of maids art Queen and peerless,
 Whoso dares my words gainsay
 I defy to combat, fearless,
 Death the insult shall repay.
 The earth has its flowers,
 The sky has its moon,
 Come forth, oh Nisetta,
 And list to my lay.

Now from Seville to Granada,
 'Neath the silent light of stars,
 Clash of sword and tender ditty
 Mingle fiercely, loves and wars.
 Ah! ye fair ones at your casements,
 Lives of men for you are shed;
 As for me, I'd pour my life-blood,
 Thou the prize, I know not dread.
 The earth has its flowers, &c., &c.

INTERMEZZO
RONDÒ A LA TARANTELLA } —Flute ... { *Edward German.*
 } { *E. de Jong.*

MISS EDITH PENVILLE.
(Ross Scholar).

SONG ... "Voce di donna" (*La Gioconda*) ... Ponchielli.

MISS MARY A. DAVIES
(John Thomas Welsh Scholar).

“ VOCE DI DONNA.”

VOCE di donna o d' angelo
 Le mie catene ha sciolto ;
 Mi vietan le mie tenebre
 Di quella santa il volto.
 Pure da me non partasi
 Senza un pietoso don. No !

A te questo rosario,
Che le preghiere aduna,
Io te lo porgo, accettalo,
Ti porterà fortuna ;
Sulla tua testa vigili
La mia benedizion.
Vigili ! Vigili !
Ah, sulla tua testa vigili
La mia benedizion.

English Version.

THANKS unto thee, angelic voice !
My fetters asunder are broken ;
I cannot see the face of her
By whom those words were spoken.
Yet, Lady, thou must not depart. No,
Thou must not depart,
Without a gift from me. No ! No !

This rosary I offer,
No richer prize possessing ;
Deign to accept the humble gift ;
'Twill bring to thee a blessing ;
And on thy head may bliss descend !
I'll ever pray for thee !
Yes, on thy head may bliss descend,
I'll ever pray for thee !

FANTASIA (MS.)—Four Violins *F. J. Falconer*
(STUDENT).

MR. G. SAMUEL ROBINSON, MR. RAYMOND JEREMY,
MR. F. J. FALCONER AND MR. THOMAS H. DEAKIN.

BALLADE in B minor—Pianoforte *Liszt.*

MISS JESSIE BRISTOL
(Ada Lewis Scholar).

SONG "Mia piccirella" *Gomez.*

MISS AGNES PARRY

MIA piccirella, deh! vieni allo mare!
Nella barchetta v'è un letto di fior:
La bianca prora somiglia un altare,
L'onde e le stelle sfavillan d'amor.
E quando tu vorrai,
La vela io scioglierò,
Lontan lontano assai
Pel mar ti porterò.

Mia piccirella, tu chiedi ove andiamo,
Ti affida al vento, ti affida all'amor!
Tutta la notte vuo' dirti che t'amo,
Tutta la notte vuo' stringerti al cor.
E a me radiante in viso
Diranno i tuo sospir:
Sul mare è il paradiso,
Sul mare io vuo' morir!

A. Ghislanzoni.

English Version.

SWEET, pretty maiden, oh! come, let me steer thee
Over the waves of the summer-lit sea;
I have a soft tale of love to endear thee,
Come, pretty maiden, oh! come, sail with me.
And when the day is sinking,
And wakes the trembling star,
We'll gently drift, my darling,
To some sweet land afar.

Sweet, pretty maiden, the captain we follow
 Is love and sunshine, with song for the crew.
 Dreams for the compass, for pilot a swallow,
 Love for the haven, for me and for you.

Afar in blue mid-ocean,
 Alone, my love, with thee,
 Oh! what were sweeter, fairer,
 Than floating o'er the sea?

Theo. Marzials.

ADAGIO—from Concerto No. 22—Violin *Viotti.*
 MISS MILDRED JOHNS.

CONDUCTOR OF THE ENSEMBLE CLASS :

MR. F. CORDER, F.R.A.M.

PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1910
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS	Composition ..	September, 1910
JOSEPHINE TROUP	Composition ..	Annually in Dec.
WESTMORLAND	Singing	April, 1910
PALEPA-ROSA	Singing	September, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1910
SAINTON-DOLBY	Singing	January, 1909
GEORGE MENCE SMITH	Singing	October, 1909
ROSS	Singing	Annually in July
ANNE E. LLOYD EXHIBITION ..	Singing	Conferred
LILIAN ELDEE	Singing	periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
THALBERG	Pianoforte	April, 1910
ERARD CENTENARY	Pianoforte	November, 1909
SIR JOHN GOSS	Organ	Annually in Sept.
STAINER EXHIBITION	Organ	September, 1908
MAUD MARY GOOCH	Organ	January, 1909
ERARD CENTENARY	Harp	September, 1910
SAINTON	Violin	December, 1909
DOVE	Violin	September, 1909
BROUGHTON PACKER BATH ..	Violin	January, 1911
WESSELY EXHIBITIONS (two) ..	Violin	December, 1909
CHARLES OLDHAM	Violin	Michaelmas, 1908
BROUGHTON PACKER BATH ..	Violoncello	September, 1909
ORCHESTRAL INSTRUMENTS (six)	.. ..	Conferred Annually
ROSS	Wind Instruments..	Annually in Nov.
BOWEN GIFT	Any branch of Music	.. ..
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	.. ..
THOMAS THRELFALL	Chosen by the Com- mittee	April, 1910.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAPEA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ALEXANDER ROLLER MEMORIAL PRIZE for greatest merit as a Pianist.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
ELOCUTION.
OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
FENCING AND PHYSICAL DRILL.
 DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class *	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term begins THURSDAY, 24th SEPTEMBER, 1908, and closes on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term begins MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1908-1909.

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 21st September, 1908, at 9.30.

For the Michaelmas Half-Term, Monday, 2nd November, 1908, at 3.

For the Lent Term, Thursday, 7th January, 1909, at 2.

For the Lent Half-Term, Wednesday, 17th February, 1909, at 3.

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
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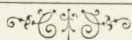
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Allegro moderato. Allegro vivace. Andante sostenuto—Allegro.

MISS DOROTHY GRINSTEAD.

SONGS (MSS.) ... $\left\{ \begin{array}{l} a. \text{ "When I am dead"} \\ b. \text{ "The Outlaw's Song"} \end{array} \right\} \dots \text{Eric Coates}$
(STUDENT).

MR. CARLTON BROUGH.

VARIATIONS on an Irish Air (MS.), for Orchestra *Eleanor C. Rudall*
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CONCERTO IN C MINOR, No. 4 (Op. 44)—Pianoforte*
Saint-Saëns.
Allegro moderato. Allegro vivace. Andante sostenuto—Allegro.

MISS DOROTHY GRINSTEAD.

SONGS (MSS.) { *a. "When I am dead"* } ... *Eric Coates*
 { *b. "The Outlaw's Song"* } (*STUDENT*).

MR. CARLTON BROUGH.

a. "WHEN I AM DEAD."

WHEN I am dead, my dearest,
Sing no sad songs for me :
Plant thou no roses at my head,
Nor shady cypress tree :
Be the green grass above me
With showers and dewdrops wet ;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain ;
I shall not hear the nightingale
Sing on, as if in pain ;
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

Christina Rossetti.

b. "THE OUTLAW'S SONG."

THE chough and crow to roost are gone,
 The owl sits on the tree,
 The hush'd wind wails with feeble moan,
 Like infant charity.
 The wild-fire dances on the fen,
 The red star sheds its ray ;
 Uprouse ye then, my merry men !
 It is our op'ning day.
 Both child and nurse are fast asleep,
 And closed is every flower,
 And winking tapers faintly peep
 High from my lady's bower ;
 Bewilder'd hinds with shorten'd ken
 Shrink on their murky way ;
 Uprouse ye then, my merry men !
 It is our op'ning day.
 Nor board nor garner own we now,
 Nor roof nor latchèd door,
 Nor kind mate, bound by holy vow
 To bless a good man's store ;
 Noon lulls us in a gloomy den,
 And night is grown our day ;
 Uprouse ye then, my merry men !
 And use it as ye may.

Joanna Baillie.

VARIATIONS on an Irish Air (MS.), for Orchestra

Eleanor C. Rudall (STUDENT).

THE theme of these Variations has the Celtic title *A cuisilin mo ghraidh*, *A m'ulaidh's m'agh*, and is more homely sounding than its name. Two short chords are all the introduction, and it is then presented in simple guise.

Variation 1 repeats it with curious little scraps of imitation all about it as though it were echoing among the hills.

Variation 2 gives us a fantastic embroidery for three flutes, suggestive of Allingham's :—

Wee folk, good folk,
 Trooping all together ;
 Green jacket, red cap
 And white owl's feather.

Variation 3 is a quiet piece in $\frac{3}{4}$ time which seems to conjure up the lakes of Killarney. It is mainly for strings and horns.

In Variation 4 the fantastic element returns, and a mazurka rhythm suggests fairies dancing in the moonlight.

Variation 5 develops the serious and passionate element in the original melody in a rich and sonorous *Andante*.

Variation 6 is an unmistakable Irish jig, ingeniously evolved from another view of the same melody.

Variation 7 presents a kind of minuet in canon, the imitation changing its interval from time to time in order to avoid formality.

Variation 8 is quite a fairy revel ; a *prestissimo* of scurrying violin passages, pausing now and again and leading at last to—

Variation 9, in which harps and Cor anglais treat us to something like an Eastern dance and certainly take us very far from home.

Variation 10, forming the *Finale*, begins as a romping reel ; when this has pursued its course for some time, the tune in its original shape is worked with it, and the opening phrase becomes more and more insistent until the reel has to give way, and the lingering melancholy of the melody persists and brings the piece to a serious conclusion.

RECIT. E SCENA “Far greater in his lowly state” (*Irene*)

Gounod.

MISS ALICE BAXTER.

RECIT.

I STILL dream of the master. How flash'd his eyes, now with love, now with pride on that night ; it was he who rescued me from death. What wonder then my dreaming, and though I be a queen, I am still but a woman.

SCENA.

FAR greater in his lowly state
Than throned Kings of fairest land ;
For his smile a queen might wait,
Monarchs brook his proud command.

A fatal troth I have spoken
 That leaveth me lone and heart broken.
 Within my soul's pure shrine I set him
 There to love, adore :
 But now, oh heart, thou must forget him
 For evermore, for evermore !

Ah ! this heart will remember still,
 How he saved me—the danger sharing ;
 When trembled Kings before his will,
 And death flew back before his daring !

In that hour of terror wild,
 I knew no sadness, sorrow !
 Love in death, in radiance mild,
 Gave my soul a brighter morrow.

FIRST MOVEMENT (ALLEGRO MODERATO)
 FROM CONCERTO IN D (Op. 35)—Violin *Tschaïkowsky.*

MR. URIK TSCHAIKOWSKY.

SONG ... "Woo thou thy snowflake" (*Ivanhoe*) ... *Sullivan.*

MR. W. J. SAMUEL.

Woo thou thy snowflake till she melt for thee ;
 Another and a wilder bliss be mine !
 My lovely Jewess !
 Oh, she has drawn a spell about my heart
 And whelm'd my soul with love !
 Her southern splendour, like the Syrian moon,
 Draws the full tide of my rebellious blood,
 Though death should clasp me close ere set of sun,
 This hour is mine ! this hour is mine !
 And mine the tyrant's mood.

And I will woo her as the lion woos,
 To bring his wild mate docile to his side ;
 And I will win her ! as the lion wins,
 That in the desert leads his tawny bride.
 I will woo her, I will win her,
 As the lion woos and wins !

Oh, maid of Judah, trembling in my arms,
 Proud is thy fate to own my conqu'ring sword!
 Though hell oppose, with all its dire alarms,
 This hour is mine, and I, thy lord, thy ruthless lord.
 If death be host, I'll drain his cup for wine!
 Come night, come death,
 So this wild hour be mine.

Julian Sturgis.

CONCERTO IN A MINOR (Op. 33)—Violoncello *Saint-Saëns.*

MR. JOHN MUNDY.

CONCERT ARIA "Penelope ein Gewand wirkend" *Max Bruch.*

MISS MABEL CORRAN.

ICH wob dies Gewand mit Thränen am Tage,
 Und löste es weinend zu nächtlicher Zeit;
 So schwanden die Wochen, so wuchs meine Klage,
 So schwanden die Jahre, so wuchs mein Leid!

Wo weilst du mein Gatte?

Hat dich die Kere des Todes bereits
 Zum Hades geraubt?

Oder schweifst du noch auf dem Meere,
 Zu Sternen hebend dein leuchtendes Haupt?
 O kehre, Odysseus, O kehre, Odysseus,
 Eh' meine Hände vollenden dies Kleid!

Mit frevelndem Muthe umwerben die
 Freier dein treu Gemahl!
 Sie drängen den Sohn dir vom eigenen Gute
 Und schlingen es, schwelgend beim üppigen Mahl!
 O kehre, Odysseus, O kehre, Odysseus.

Ich wob dies Gewand mit Thränen am Tage,
 Und löste es weinend zu nächtlicher Zeit,
 So schwanden die Wochen, so wuchs meine Klage,
 So schwanden die Jahre, so wuchs mein Leid!
 O kehre, Odysseus, O kehre, Odysseus, O kehre, Odysseus.

English translation.

THIS garment by day I weave in my sorrow,
 And ravel the web in the still hour of night ;
 Thus wearying long, yet my tears greet the morrow,
 Hope vanishes as the long years take flight !

Where art thou, my husband ?

Hath bitter fate borne thee down into baleful Hades abyss ?

Or by tempests toss'd, art thou roving upon
 The wide way'd and billowy sea,
 Or dost thou stray on the billowy sea ?
 Return, my Odysseus, return, oh my husband,
 Come ere this garment my hands shall have wrought !

The importunate suitors with boldness assail thy devoted
 spouse !

Unjustly dispoiling thy son of his birthright.
 Each day do they dare 'neath thy roof to carouse !
 Return, my Odysseus, my Odysseus.

This garment by day I weave in my sorrow,
 And ravel the web in the still hour of night,
 Thus wearying long, yet my tears greet the morrow,
 Hope vanishes as the long years take flight !
 Return, Odysseus !

HUNGARIAN FANTASIA—Pianoforte† *Liszt.*

MR. SYDNEY ROSENBLOOM
 (Sterndale Bennett Scholar).

* PIANOFORTE BY C. BECHSTEIN.

† PIANOFORTE BY MESSRS. S. & P. ERARD.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
STERDALE BENNETT	Any branch of Music	April, 1910
BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1908
HENRY SMART	Composition or Organ	September, 1908
LISZT	Composition or Pianoforte ..	September, 1910
G. A. MACFARREN	Composition ..	January, 1909
SIR MICHAEL COSTA	Composition ..	September, 1909
GORING THOMAS.. ..	Composition ..	September, 1910
JOSEPHINE TROUP	Composition ..	Annually in Dec.
WESTMORLAND	Singing	April, 1910
PARIPA-ROSA	Singing	September, 1908
JOHN THOMAS	Singing and Instru- mental alternately	September, 1910
SAINTON-DOLBY	Singing	January, 1909
GEORGE MENCE SMITH.. ..	Singing	October, 1909
ROSS	Singing	Annually in July
ANNE E. LLOYD EXHIBITION ..	Singing	Conferred
LILIAN ELDÉE	Singing	periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
THALBERG	Pianoforte	April, 1910
ERARD CENTENARY	Pianoforte	November, 1909
SIR JOHN GOSS	Organ	Annually in Sept.
STAINER EXHIBITION	Organ	September, 1908
MAUD MARY GOOCH	Organ	September, 1909
ERARD CENTENARY	Harp	January, 1909
SAINTON	Violin	September, 1910
DOVE	Violin	December, 1909
BROUGHTON PACKER BATH ..	Violin	September, 1908
WESSELY EXHIBITION	Violin	January, 1911
CHARLES OLDHAM	Violoncello	December, 1909
BROUGHTON PACKER BATH ..	Violoncello	Michaelmas, 1908
ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1909
ROSS	Wind Instruments..	Conferred Annually
BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six)	.. ..	April, 1910.
THOMAS THRELFALL	Chosen by the Com- mittee	

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
ADA LEWIS (fifteen ; five annually)	Chosen by the Committee ..	September
CAMPBELL CLARKE	Chosen by the Committee ..	September, 1909

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENÉY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION.
 ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Diction Class *	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term begins THURSDAY, 24th SEPTEMBER, 1908, and closes on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term begins MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1908-1909.

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 21st September, 1908, at 9.30.

For the Michaelmas Half-Term, Monday, 2nd November, 1908, at 3.

For the Lent Term, Thursday, 7th January, 1909, at 2.

For the Lent Half-Term, Wednesday, 17th February, 1909, at 3.

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 7,765 Candidates have presented themselves for this examination, of whom an average of 30.98 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
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Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid fund—*continued.*

	£	s.	d.
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
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Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
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White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
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Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
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Wilson, Miss Mary T., A.R.A.M.	1	1	0

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
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Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
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Goldsmid, Louisa, Lady	2	2	0	5	0	0
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Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
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Hoyle, Wm. Stevenson, Esq., Mus. D. Cantuar., Hon. R.A.M.	1	1	0			
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Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
Iles, Edward, Esq.	1	1	0			
In Memoriam J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
Jewson, W. A., Esq.	1	1	0			
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Kipps, W. J., Esq., A.R.A.M.	1	1	0			
Kiver, Mrs. Ernest	1	1	0			
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The Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1908.

THE annual prize distribution in connection with the Royal Academy of Music took place on Friday, July 17th, 1908, at the Queen's Hall, Langham Place, the prizes being handed to the successful students by Her Grace the Duchess of Wellington, who presided over the ceremony.

The Duchess of Wellington was received by members of the Governing Body, and after being presented with a beautiful bouquet of roses by one of the students, was escorted to a seat facing the platform. Among those present were Mr. Wm. E. Bigge, Mr. H. Entwistle Bury, Sir George Donaldson, Mr. Ernest Mathews, Mr. Charles Mortimer, Mr. Saxton W. A. Noble, Mr. Geo. G. T. Treherne, Mr. Robert Ward, Mr. Edward E. Cooper (Chairman of the Committee of Management), Mr. Philip L. Agnew, Mr. Oscar Beringer, Mr. Frederick Corder, Mr. Charles T. D. Crews, Sir Alexander C. Mackenzie (Principal), Mr. Edward W. Nicholls, Cav^e. A. Randegger, Mr. Charles Rube (Honorary Treasurer), Mr. John Thomas, Mr. Fred. Walker, Mr. Hans Wessely, and many of the Professors of the Institution.

Prior to the prize distribution a selection of music was performed by the students, the programme being as follows :—Cavatina (Raff); Minuet (Boccherini); Zingaresca (Mackenzie); a four-part song, "Summer Night" (R. L. Herman), and the Spinning Chorus, "Flying Dutchman" (Wagner). The conductors were Mr. Hans Wessely and Sir Alexander C. Mackenzie; the accompanists were Mr. Ralph Letts and Miss Mary Burgess, and Mr. B. J. Dale was at the organ.

The PRINCIPAL, who was received with loud cheers, delivered the following address: Your Grace, ladies and gentlemen, when last year, in the presence of our President, H.R.H. the Duke of Connaught, I said that at least one of the Founders of the Academy seemed to have bequeathed "some of his invincible vigour to the Institution," I little thought that my next annual report would be made before the descendants of the Iron Duke, to whom I alluded, and who are kind enough to honour us by being here to-day. And their visit chimes well with the "fitness of things," for the connection of the family with this School is, we are proud to think, historic. The glees and madrigals of the first Earl of Mornington are familiar to all lovers of that purely English form of Art, and are still sung by the Societies which delight in keeping it alive. But a more direct and personal interest is attached to the fact that the Academy, in great measure, owes its existence to the famous son of that composer, because, in 1830, along with three other friends of the Institution, Arthur, Duke of Wellington, signed the petition for the Charter under which we work. The great Commander is reported to have said that he had spent a large portion of his life in "trying to find out what was on the other side of the hill." Whether his guessings were ever extended to music, we cannot tell; but I venture to think that he would have been considerably impressed if he had seen the other side of this hill—that is, the present appearance of his modest little School of 1822, which then contained between twenty and thirty pupils only. During the march of these eighty-six years, the

methods in every branch and sub-division of music have undergone successive changes and developments, acting and reacting on each other until the whole face of the rapidly progressing Art would perhaps be barely recognisable by our worthy founders. But I feel sure that we would have had their word of approval. There is surely some justifiable satisfaction in the knowledge that we have not been merely "marking time" during all these years, but have kept steady step and fully abreast in the march of all those movements. (Cheers.) Well, the constant exercise has certainly kept the Academy's physique in excellent condition; its bones and muscles are as hard and firm as, I trust, its judgment and foresight is well-balanced and clear. Were it not so, the Governing Bodies and my fellow-workers would hardly find themselves in the agreeable situation of being able to congratulate themselves upon the successful artistic and other needful results of their combined endeavours on behalf of the School's welfare. I said "fellow-workers" advisedly, because I would take this chance of emphasising how much the success of a training-school of this kind must be chiefly dependent upon the individual qualifications and collective energy of its teaching-staff. Frankly, the reputation of the Institution depends largely upon their skill, and their patience and power of endurance in its application. These are the main pivots upon which our chances of fortune turn. No one is better qualified than just myself to express the opinion that the School is being loyally served by an accomplished body of musicians—who do not limit their efforts to the present education, but (as often as not) extend a personal interest to the future of their pupils. Indeed, so much is done, silently and unostentatiously, which is certainly "not in the bond," that I can only hope that the students, and those interested in them, appreciate the fact as keenly as I do. Although this is the only Recital I am giving this season (laughter), it shall not be a lengthy one; there will be no need to apply the guillotine, for I am happily relieved on this occasion of the necessity of alluding to variations in the

roll of the Board of Directors, excepting in the single instance of the retirement of our friend, Mr. Morton Latham. His place has been most kindly taken by one to whom the nation is deeply indebted in connection with the great Art Collection known as the Wallace Gallery, and whose keen interest in the Arts is a matter of common knowledge—Sir John Murray Scott, Bart. In his capacity as chairman of the Sunday Concert Society, I have had the privilege of working with him for some years, and know that we may congratulate ourselves upon his presence among us. Although the duties of the Committee of Management seem to grow heavier each year, the readiness to undertake these responsibilities increases proportionately, and I believe its members would pass the most difficult Harmony Examination with honours. (Laughter.) There are several additional names to be found on the list of Professors, which I should mention before proceeding further. These are ; Mr. C. W. Perkins, the well-known organist of Birmingham's Town Hall ; our friend, Dr. F. G. Huntley, organist of St. Peter's, Eaton Square ; Mr. Frederick Moore, a former student and experienced pianoforte master ; Mr. Thomas Meux, a prominent English vocalist and teacher ; as well as Signor F. Rossi, who joins us as Professor of the Italian language, in all of whom our confidence is strong. (Cheers.) It always affords me sincere pleasure and gratification to announce new instances of good-will towards the cause of music ; and happily the growing list of valuable gifts to the Academy shows that we have never lacked practical encouragement of this kind. Adequate thanks can only be returned by conscientiously striving to deserve these favours. Whatever may be said for or against our claim to be included among the elect musical nations, the British student of the Art has no reason to complain of neglect. The indisputable fact is constantly before us, that more is done in this country to assist and further his education than in any other. We are all aware that it is his subsequent career as a musician which gives us "furiously to think." But

as I have so frequently offered my views on that subject, I will not further urge them now. In the case of the first, and exceptionally generous gift, let me say that it needs no such reminder to keep alive the cherished memory of our late chairman and friend, Thomas Threlfall. There is no chance of his being forgotten here. But his widow has thoughtfully and generously chosen to establish a memorial of his good work among us; and in a way of which he himself would, I feel sure, have approved, since it represents the essence of his ideas. Mrs. Threlfall gives the annual sum of £125, which, in accordance with her wish, has been apportioned in the following manner. Firstly, to found a full scholarship in any branch of study which the Committee may select. Secondly, the sum of £10 to go annually to the very-much-drawn-upon Students' Aid Fund, in which Mr. Threlfall was keenly interested, and had himself largely contributed to. And finally, the annual sum of £80 to be used for the future maintenance of the School itself. I have reasons for allowing myself a special reference to this latter item. Scholarships and prizes benefit the students chiefly and directly, but the fact is generally overlooked that the domestic economy of the Institution, of the house itself, entails a heavy drain upon its resources. Therefore this annual gift to the Corporation, for its general purposes, is one for which the Committee desire me to express their particular gratitude. And as this is the first time upon which these present and future needs have been considered by a donor, I may perhaps indulge in the hope that it may be the forerunner of similar welcome contributions in this new direction. The first Threlfall Scholarship was competed for by organists, in remembrance of his predilection for the King of Instruments. Further, I have to tender thanks for the foundation of the Alexander Roller Memorial Prize of £5 5s. by Mrs. Roller. It is to go to that student, male or female, who shall have shown the greatest merit, during the Academic year, as pianist; and especially in the rendering of compositions by Beethoven. I fancy we know our Beethoven very well here; but this gives an extra

fillip to the study of that greatest of composers. But I also note, with somewhat mixed sensations, that this annual prize is to be awarded by the Principal. "Pity the sorrows of a poor Principal." (Laughter.) There is yet to mention the still more recent donation of £500 from Mr. Lesley Alexander, a gentleman who has long been known to musicians as a generous promoter of competitions in the best class of Chamber Music. On this occasion his amiable wish is that the annual interest of that sum be used "for the encouragement of ensemble playing, especially for the benefit of viola and violoncello players." This new prize, as liberal as useful, is much appreciated by us. (Cheers.) Finally, our portrait-gallery has been enriched by two excellent oil-paintings of the brother-musicians, Charles and Samuel Wesley, which have been most kindly presented by the representatives of this famous family. (Cheers.) Having arrived at the bottom of my wallet, I would pass for a moment to an important addition to our scheme of Metropolitan Examinations. Of late, more and more attention has been paid in Council Schools to the scientific cultivation of children's voices. This commendable move comes none too soon; and with the view of affording present and intending teachers in these schools an opportunity of having their qualifications thoroughly tested, the Committee have decided to institute courses of lectures in the Academy on the subject, which will be given every Saturday morning during next year; and, further, to hold examinations for the purpose of granting qualifying certificates to those candidates who can satisfy our requirements in the month of January next. These practical lectures will be conducted by a thoroughly competent expert, Mr. James Bates, while the examinations will be done by some of those eminent musicians who are most closely identified with the training of children's voices. Another desirable course of lectures on "Musical Form" will also be delivered by our professor, Mr. Stewart Macpherson, on Wednesday afternoons, and will be open, not only to our students, but to the general public as

well. These new departures indicate sufficiently the desire of my colleagues on the Management to meet such needs of the day as may present themselves to their notice, as the French courtier remarked to his king, "Sire, if it is possible, consider it already done; if it is impossible, then it most certainly will be done." The standard of our efforts at the public concerts in this Hall has been completely maintained, and the executive as well as creative "Exhibits" have met with the approval of very large audiences. The new compositions which have been produced by past and present students such as Messrs. York Bowen, Eric Coates, Montague Phillips, Morton Stephenson and Frederick Falconer; and the Misses Eggar, Elsie Owen, Ethel J. Shepard and Eleanor Rudall, fully deserved the applause they evoked. (Cheers.) And here, confidently, and in a stage-whisper, I would remind the students that the unlimited patience and care which the members of our orchestra expend upon the accompanying of the soloists, and still more upon the production of their fellow-students' works, merits recognition; because a very considerable amount of their valuable time is absorbed in these preparations. Indeed, in this respect the help rendered and the *esprit de corps* shown by the orchestra may very well serve as an example to some of the other departments, which hardly exhibit the same keenness of self-sacrifice for the benefit of others. The Opera Class also distinguished itself in capital performances of the "Barber of Seville" and Verdi's difficult and (for young vocalists) searching "Ballo in Maschera." These operatic and dramatic performances—modest though their scale may be—are invariably costly and entail considerable expense, but since they are such necessary items in the general scheme, this fact has not yet made any difference in the amiability of the honorary treasurer. Those who are interested in the trend of events in this connection must surely regard it as a hopeful sign that our native singers are year by year securing a firmer footing on the great stage at Covent Garden. (Cheers.) And I, for one, am grateful for

the influence of the Royal Opera Syndicate, which is thus, gradually, in the most practical and quiet manner, helping to materialize the phantom of English Opera to a tangible reality. "Alas, poor ghost," it needs assistance badly. (Laughter.) One more duty is mine, before I ask Your Grace to relieve the feelings which so deeply agitate these young minds. It is to follow the custom of mentioning one or two awards, which are rightly considered to be special marks of honour. The first is the Worshipful Company of Musicians' Medal, which is offered by that Corporation, most energetic in the interests of music, triennially to the most distinguished student in the Academy. It has been received already by six of our young musicians, and I am glad to think that in each case my choice has been amply justified. I have no doubt that the future career of number seven will again bear me out. Last year I had occasion to speak fully about the same student, in connection with another prize; therefore I need only say that he is a musician of many parts, and of merit in them all. An excellent violoncellist, pianist and composer, whose industry and talents have secured him quite a brilliant career of studentship, which will be followed, I hope, by equal success when he leaves us. His newer compositions may not be in what used to be called "an easy and familiar style"; but for all that, they show gifts which experience is bound to ripen. And I heartily congratulate the new medallist, Mr. Bertram O'Donnell. (Cheers.) The next is the Dove Prize "to that student who is most distinguished for general excellency, assiduity and industry." Although the conditions are many, I have on this occasion, at least, not had a moment of indecision in the selection. The young lady is one of our most prominent violinists, equally known to us as a pianist, and has also shown a neat talent for composition; never absent from her own work, always ready to take on more if she can amiably serve others, she deserves the good wishes you will give to Miss Elsie Owen. (Cheers.) The Threlfall Scholarship for organ was won in open competition by Master Horace

George Perry. (Cheers.) And lastly, we come to the Alexander Roller Prize, which is to be given now for the first time. Well, I believe there are several pianists in this Institution—I might even go so far as to use the Americanism “quite a few.” And I have for the last week or two been trying to live up to the reputation of my namesake, who is being so admirably represented by Mr. Lewis Waller in the play called “The Explorer,” with the result that I have discovered Mr. Percy Hughes, the present Liszt Scholar. (Cheers.) Now in concluding my share in this annual function, let me tell you that it happens to have an added personal interest for me, inasmuch as I am at the same time completing a twenty years’ service in office. (Cheers.) Do not be afraid; you are not going to be wearied with reminiscences or anecdotes—these alarming symptoms have not yet set in—but I could hardly help doing a little bit of moralising and retrospective reflection in private. During that process a few general facts, practical results, certain hopes and aspirations happily realized, some others yet awaiting fulfilment, which have spread themselves over that longish period, forced themselves upon me; and these may be, as it were, thus roughly tabloided and compressed. I note an enormously augmented interest in, a more enthusiastic and intelligent understanding of music in all its aspects, as well as the surprising growth of native-born talent. The technical skill of our own performers has reached a very high point of efficiency—among the quite young it is almost phenomenal, while the number of clever—it is not too much to say really gifted English composers is perhaps even more striking. Nor can one point to any period in which so much sympathetic support and encouragement to the study of the Art has been so freely offered. Still less to a time when musical education was either as comprehensive, or so earnestly and systematically supervised by the best and most competent musicians of their day. Many distinguished men have worked—at no small sacrifice—to bring all this about, and to have taken a prominent share in these obligations affords great

satisfaction to the Academy. As to the national capacity—or genius—for music, the word “promise” has some time ago become “somewhat musty.” It has come. It is here. (Cheers.) Without being an impatient idealist, I have always belonged to the band of believing optimists; and fresh evidence in confirmation of that belief has been forthcoming all the time. Perhaps when that persuasion has become as general, as universal, as it ought to be, the home artist may come to his own, and a native composer cease to be regarded as a sort of “freak,” specially to be labelled, in a more or less apologetic manner, as “British.” (Cheers.) Then, perhaps, no programme will be thoroughly acceptable which does not contain at least one English name, and only the exceptionally distinguished of the world’s artistes, whose home is, of course, everywhere, will be able to draw away the attentions of our own public from the already well-deserved claims of our own musicians. Your Grace will now permit me to ask you to step nearer to our students, and accept their hearty welcome and thanks for your very kind appearance among them to-day. (Loud cheers.)

The year’s awards having been distributed by the Duchess of Wellington,—

Mr. W. E. BIGGE said: Ladies and gentlemen, it falls to me, on behalf of my colleagues, the Directors of the Royal Academy of Music and the Committee of Management, to discharge the pleasant and honourable duty of proposing a very cordial vote of thanks to Her Grace the Duchess of Wellington for so kindly presiding to-day and distributing our prizes. (Cheers.) It is always a very great honour to our students to receive the reward of their talent and industry at these great and distinguished gatherings, an honour which is greatly enhanced to-day by the presence among us of one of so high dignity as Her Grace, and who, as you have already learned from my friend Sir Alexander Mackenzie, is very closely connected with it as one of the most distinguished of the original founders of the Academy. (Cheers.)

I have the honour to propose a vote of thanks to Her Grace for so kindly presiding over our proceedings. (Cheers.)

The DUCHESS OF WELLINGTON having bowed her acknowledgments of the reception accorded to the proposition,—

Mr. E. E. COOPER said: Ladies and gentlemen, in the unavoidable absence of His Grace, the Duke of Wellington, who is at Bisley serving his country, as all the Dukes of Wellington have done, I am asked by Her Grace to tell you how much she appreciates the kind vote of thanks you have passed to her, and to express her pleasure to have been able to renew her acquaintance with the Royal Academy of Music. The name of Wellington is one that every Englishman is proud to be compatriot with. (Cheers.) We hope that on some future occasion Her Grace will honour us by coming among us again. (Cheers.) On her behalf I beg to thank you. (Cheers.)

The proceedings concluded with the National Anthem.

Royal Academy of Music.

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PROGRAMME.

TRIO (MS.), in E—Violin, Violoncello and Pianoforte

Ethel F. Woodland.

(Josephine Troup Scholar).

Allegro maestoso—Air with Variations—

Finale (Allegro vivace).

MISS IRENE RICHARDSON LE BRUN, MR. JOHN MUNDY,

AND MISS ELSIE JONES.

SONGS (MSS.) ... $\left\{ \begin{array}{l} a. \text{ "Strew on her roses"} \\ b. \text{ "A Song of March"} \end{array} \right\}$... *Alma Goatley*
(STUDENT).

MISS DOROTHY WEBB.

FIVE PRELUDES—Pianoforte *Olive Turner*
(STUDENT).

MISS KATHLEEN THOMSON.

SONG "Young Dietrich" *George Henschel.*

MR. BARRY CONEY.

ELEGY—for Twenty-four Violins and Organ... .. *F. Corder.*

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SONG ... "Si, Mi, chiamano Mimì" (*La Bohème*) *Puccini.*

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(Sainton Scholar).

ALLEGRO MA NON TROPPO
ANDANTE CON MOTO (ELEGIE) { —from Quartet in E flat
(Op. 51) for Two Violins,
Viola and Violoncello ... *Dvorák.*

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(a) In E minor; (b) In F minor; (c) In E flat major;
(d) In G major; (e) In A major.

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"WINTER"—Harp ... *John Thomas.*

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* PIANOFORTES BY C. BECHSTEIN AND CHAPPELL & CO.

PROGRAMME.

WEDNESDAY, NOV. 18, 1908.

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TRIO (MS.), in E—Violin, Violoncello and Pianoforte

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Allegro maestoso—Air with Variations—

Finale (Allegro vivace).

MISS IRENE RICHARDSON LE BRUN, MR. JOHN MUNDY,
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SONGS (MSS.) ... $\left\{ \begin{array}{l} a. \text{ "Strew on her roses" } \\ b. \text{ "A Song of March" } \end{array} \right\} \dots \textit{Alma Goatley.}$
(Student).

MISS DOROTHY WEBB.

(a) "STREW ON HER ROSES."

STREW on her roses, roses,
And never a spray of yew,
In quiet she reposes,
Ah ! would that I did too !

Her mirth the world required,
 She bathed it in smiles of glee,
 But her soul was tirèd, tirèd ;
 And now they let her be.

Her life was turning, turning,
 In mazes of heat and sound ;
 But for peace her soul was yearning,
 And now calm wraps her round.

Arnold.

(b) "A SONG OF MARCH"

THE cock is crowing,
 The stream is flowing,
 The small birds twitter,
 The lake doth glitter ;
 The green field sleeps in the sun.

The oldest and youngest
 Are at work with the strongest,
 The cattle are grazing
 Their heads never raising,
 There are forty feeding like one !

Like an army defeated
 The snow hath retreated,
 And now doth fare ill,
 On the top of the bare hill.
 The plough-boy is whooping anon.

There's joy in the mountains,
 There's life in the fountains—
 Small clouds are sailing,
 Blue sky prevailing—
 The storm is over and gone.

Wordsworth.

FIVE PRELUDES—Pianoforte *Olive Turner.*
(Student).

MISS KATHLEEN THOMSON.

SONG "Young Dietrich" ... *George Henschel.*

MR. BARRY CONEY.

DEFEATED and slain with half of his host,
Was Theodemerus, king of the Goths ;
The Huns were shouting with fiendish mirth,
The vultures hasten'd down to earth.

The moon was bright, the wind was cold,
The wolves were howling in distant wold ;
Three men were riding through heather and field,
Their helmets battered, and broken their shield.

The first one bore in his saddle-sling
The broken spear of his murder'd king ;
The second he bore the king's crown—Oh Woe !
Split straight in two by the axe of a foe.

The third, he hid with faithful arm
A secret veiled in his mantle warm,
And when they the river Ister espied,
The first one rested his horse and cried :
Save a battered crown, and a broken spear,
Of the Gothic Kingdom is naught to fear !

And the second he said : In those waters deep,
Let us bury our treasure for ever to sleep.
Then follow ourselves, by a leap from the sand,
Why tarry, Master Hildebrand ?

Ye carry the king's own crown and spear ;
 My faithful companions, far more have I here !
 Thus saying, he open'd his cloak so warm :
 I carry the hope of the Goths in my arm.

Ye saved spear and crown, 'twas bravely done ;
 I, I have rescued the king's own son !
 Awake now, my boy, see how homage I bring,
 I greet thee, Young Dietrich, the Goths' new king.

ELEGY—for Twenty-four Violins and Organ ... *F. Corder.*

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 ROMANG, THRING, TYDEMAN, WILLIAMS.

AN account of the construction of this piece may be of less interest to the audience than the circumstances attendant on its composition, but concerning these latter I have only to remark that it occurred to me as a fitting tribute to the memory of this

gifted child to write a piece in which each of his class-mates could have a separate part, and the unusualness of the conception together with the difficulty of its achievement gave zest to the work.

As to the piece itself, it is ordinary form with a somewhat stern and rugged first subject, to which the very extended melody of the second subject affords an agreeable contrast. In the middle part a "point of imitation" may be noticed where all the twenty-four parts enter separately; hard upon this a strong phrase of even notes emerges, which appears to be a quotation of the subject of Strauss's "Death and Transfiguration," but presently is taken up by the Organ and is then found to be the first line of the old Chorale "What God does is well done." The whole of this tune with its harmony forms an accompaniment to the second subject, which is now played by all the Violins in unison. A phrase towards the end of the melody shapes itself into the traditional "Dresden Amen," which forms a *Coda* combined with the first subject. Such is the shape of the piece in technical terms: æsthetically it may suggest thoughts of earthly strife and heavenly rest—or it may not. Much depends upon the listener—F. C.

SONG ... "Si, Mi, chiamano Mimì" (*La Bohème*) Puccini.

MISS GERTRUDE INGLIS.

SI, Mi chiamano Mimì, ma il mio nome è Lucia
 La storia mia è breve;
 A tela o a seta ricamo in casa e fuori.
 La tranquilla e lieta, ed è mio svago far gigli, e rose
 Mi piaccion quelle cose, che ha sì dolce malla, che parlano
 d'amor, di primavera.
 Che parlano di sogni e di chimere,
 Quelle cose che han nome poesia.
 Lei m' intende? Mi chiamano Mimì, il perchè, non so.
 Sola mi fo il pranzo da me stessa.
 Non vado sempre a messa, ma prego assai il Signor.

Vivo sola, soletta.
 Là in una bianca cameretta :
 Guardo sui tetti, e in cielo.
 Ma quando vien lo sgelo.
 Il primo sole mio,
 Il primo bacio, dell' aprile, è mio !
 Germoglia in un vaso una rosa
 Foglia a foglia la spio !
 Così gentil, de profumo d' un fior.
 Mai fior d' un faccio, ahimè, non hanno odore !
 Altro di me non le saprei narrare :
 Sono la sua vicina che la vien, fuori d' ora, a importunare.

FANTASIA APPASSIONATA—Violin ... *Vieux temps.*

MISS ELSIE OWEN.

(Sainton Scholar).

ALLEGRO MA NON TROPPO { From Quartet in E flat }
 ANDANTE CON MOTO ... { (Op. 51) for two Violins, } *Drorak.*
 (ELEGIE). { Viola and Violoncello }

MR. HENRY O. PARSONS, MISS ELSIE OWEN,

MR. EDWIN QUAIFE, AND MR. JOHN MUNDY.

SCENA “ Non più mesta ” (*Cenerentola*) *Rossini.*

MISS EUGÉNIE RITTE.
(*Anne E. LLoyd Exhibitioner.*)

MACQUI all' affanno e al pianto,
Soffrì tacendo il core.
Ma per soave incanto
Dell' età mia nel fiore,
Come un baleno rapido la sorte mia cangio.

No, no, no, no : tergete il ciglio ;
Perchè tremar, perchè tremar, perchè ?
A questo sen, a questo sen volate,
Figlia, sorella, amica,
Tutto trovate in me.

Non più mesta accanto al fuoco
Starò sola a gorgheggiar, no !
Ah, fu un lampo, un sogno, un gioco
Il mio lungo palpar.

AVE MARIA—Violoncello *Max Bruch.*

MR. JOHN MUNDY.

SONG “ The Pedlar's Song ” *Mackenzie.*

MR. ROBERT VEEVERS.

FROM the far Lavinian shore,
I your markets come to store.
Muse not, though so far I dwell,
And my wares I come to sell :
Such is the sacred hunger for gold.
Then come to my pack while I cry,
“ What d'ye lack, what d'ye buy,
For here it is sold, it is sold.”

I have beauty, honour, grace,
 Fortune, favour, time and place.
 And what else thou would'st request ;
 E'en the thing thou likest best :
 First let me have but a touch of your gold.
 Then come to me, lad, thou shalt have
 What thy dad never gave ;
 For here it is sold, it is sold.

Madam, come, see what you lack.
 I've complexions in my pack,
 White and Red you may have in this place,
 To hide your old and wrinkled face :
 First let me have a touch of your gold.
 Then you, then you shall seem
 Like a girl of fifteen,
 Although you be three-score and ten years old.

Words attributed to Shakespeare.

FIVE STUDIES—Pianoforte *Poldini.*

- (a) In E minor ; (b) In F minor ; (c) In E flat major ;
 (d) In G major ; (e) In A major.

MISS EVELYN DAWKIN.

“ WINTER ”—Harp *John Thomas.*

MISS DOT LYONS.
 (Erard Centenary Scholar.)

MOTTO.

LO, Winter comes ! and all his heralds blow
 Their gusty trumpets—and his tents of snow
 Usurp the fields from whence sad Autumn flies :
 Autumn, that finds a southern clime or dies.
 The streams are dumb with woe—the forest grieves,
 Wailing the loss of all its summer leaves,
 As some fond Rachel on her childless breast
 Clasps her thin hands where once her young were prest,
 Then flings her empty arms into the air,
 And swells the gale with her convulsed despair !

As when of old some minstrel woke the string
 To please the ear of his victorious King,
 And sung the triumphs of his monarch's sway,
 And told what realms his sceptre bade obey—
 Thus to Thy presence would I come, oh Lord !
 And wake to praise and prayer the trembling chord ;
 And sing how wide Thy banner waves unfurl'd
 O'er all the various empires of the world :
 Tho' Spring proclaims the promise of the year,
 Or widowed Autumn walks in garments sere,
 Tho' Summer cheers or Winter overwhelms,
 All these, oh Lord, are Thine obedient realms !

Buchanan Read.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	January, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1909
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
*ERARD CENTENARY	Pianoforte	
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*ERARD CENTENARY	Harp	
*SAINTON	Violin	January, 1909
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

” ACCOMPANIMENT.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 26, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction Class	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term began THURSDAY, 24th SEPTEMBER, 1908, and closes on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term begins MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1908-1909.*

Entrance Examinations will be held:—

For the Lent Term, Thursday, 7th January, 1909, at 2.

For the Lent Half-Term, Wednesday, 17th February, 1909, at 3.

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,246 Candidates have presented themselves for this examination, of whom an average of 31·15 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
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Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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Davies, Mrs. Mary, F.R.A.M.	1	1	0			
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De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
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Howe, The Earl				105	0	0
Hoyle, Wm. Stevenson, Esq., Mus. D. Cantuar.; Hon. R.A.M.	1	1	0			
Hughes, Miss Helen	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
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Iles, Edward, Esq.	1	1	0			
In Memoriam J. H., November 11th, 1862				1	1	0
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Knott, T. B., Esq., F.R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Larkcom, Madame Agnes, F.R.A.M.	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Lawson, Miss M. C.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.	1	1	0			
Leslie, Mrs.	1	1	0			
Leslie, John, Esq.				36	15	0
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Lierhammer, Dr. Theo., Hon. R.A.M.	1	1	0			
Littleton, Augustus J., Esq.				5	5	0
LLoyd, Miss A. M.	2	2	0			
Lloyd, Edward Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
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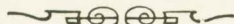
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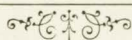
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THE ORCHESTRA.



First Violins.

- Mr. Parker, W. Frye.†
(Principal.)
Miss Cartwright, M.*
" Fridlander, D.*
" Godson, V.*
" Griffiths, M.*
" Horton, G.*
Mr. Jeremy, W. R.*
Miss Le Brun, I. R.*
" Owen, E.*
" Parker, P. A. N.*
" Pooll, M. Batten.*
Mr. Quaife, E.*
Miss Romang, E. I.*
" Shelton, D.*
" Thring, F. L. P.*
" Torckler, V.*
" Walter, P. M.*
Mr. Williams, E.*

Second Violins.

- Mr. Szczepanowski, L.†
(Principal.)
" Alexander, C.*
Miss Burden, N.*
" Clarke, C.*
" Carter, J. P.*
Master de Groot, S.*
Miss Fulcher, E.*
" Johns, A. M.*
Mr. Morris, G. L.*
Miss Pitcher, E. C. V.*
" Powell, G.*
" Russell, B.*
" Stewart, M.*
" Tydeman, I. O.*
" Walton, K.*
" Waters, A.*
" Whittingham, B.*
" With, C. M.*

Violas.

- Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.
Miss Clough, G.*

Violas (continued).

- Mr. Dyson, A. E.†
Miss Lethaby, M.†
" Mitchell, P.*
Mr. Quaife, A.*
" Richardson, W.†
" Starr, H. R.†

'Cellos.

- Mr. Hambleton, J. E.†
(Principal.)
Miss Atkinson, A.*
" Boulton, P.*
" Fife, S.*
" Hughes, E.*
" Kirmse, F.*
Mr. Lodge, H. W.*
" Mundy, J.*
" Pitt, B.*
Miss Whitaker, A.*
Mr. Wilkinson, A.*

Double Basses.

- Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Kendall, F.
" Silvester, W.
" Stanley, P.*
" Whitmore, E. W.
" Wilkes, J. E. P.
" Winterbottom, F. J.

Flutes.

- Miss Penville, E.*
(Principal.)
Mr. Jones, E.*
(" Steiner, J. C.†)

Piccolo.

- Mr. Steiner, J. C.†

Oboes.

- Miss Bull, L.†
(Principal.)
Mr. Penn.*
(" Malsch, W. M.)

Cor Anglais.

- Miss Bull, L.†

Clarinets.

- Mr. Augarde, E. J.*
" Gomez, M.*
Miss Thomas, F.†

Bass Clarinet.

- Mr. Augarde, A. W.

Bassoons.

- Mr. James, E. F.
" James, W.

Horns.

- Mr. Borsdorf, A.
" Borsdorf, Oskar*
" Brain, A. E.
" Chipchase, E.*
" Wright, G.

Trumpets.

- Mr. Solomon, J.†
" James, F.

Trombones.

- Mr. Matt, A. E.
" Hadfield, C.
" Matt, J.

Tuba.

- Mr. Powis, R.

Tympani.

- Master Quaife, A.*

Bass Drum, Triangle and Cymbals.

- Mr. Stephenson, M.*

Glockenspiel, &c.

- Mr. Schroeder, J.

Harp.

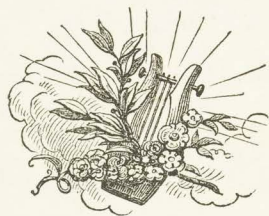
- Miss Hawkins, L.*
" Maxted, G.*

Librarian.

- Mr. Chapman, H. A.

* Student.

† Ex-Student.



❧ PROGRAMME. ❧

FANTASIA ... "Africa"—Pianoforte ... *Saint-Saëns.*
MISS ELSIE JONES.

ARIA ... "Il mio Tesoro" (*Don Giovanni*) ... *Mozart.*
MR. CYNLAIS GIBBS.

THREE DANCES
(MSS.) for Orchestra

{	"Gigue-Minuet" "Country Dance and Carol" (Old English) "Dance of Dervishes"	}
---	--	---

S. Hartley
Braithwaite.
 (STUDENT).

FOUR SHAKESPEARE
SONGS (MSS.)

{	"Orpheus with his lute" "Under the greenwood tree" "Who is Sylvia?" "It was a lover and his lass"	}
---	--	---

Eric Coates.
 (STUDENT).
 MISS GERTRUDE NEWSON.

CONCERTO IN A MINOR (Op. 35)—Violin *Glazounow.*
Moderato. Andante. Allegro.
MR. HENRY O. PARSONS.

CONCERTO IN A (No. 2)—Pianoforte *Liszt.*
MISS DOROTHY CRASKE.

RECIT. AND AIR "Lebt wohl" (*Joan of Arc*) ... *Tschaikowsky.*
MISS LOUIE JAMES.

ANDANTE AND FINALE from Concerto in G
(Op. 44)—Pianoforte *Tschaikowsky.*
MISS ALMA GOATLEY.

PIANOFORTE BY C. BECHSTEIN.



PROGRAMME.

TUESDAY, DECEMBER 15, 1908.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

FANTASIA ... "Africa"—Pianoforte ... *Saint-Saëns.*
Miss ELSIE JONES.

ARIA ... "Il mio tesoro" (*Don Giovanni*) ... *Mozart.*
Mr. CYNLAIS GIBBS.

IL mio tesoro intanto andate a consolar,
E del bel ciglio il pianto cercate di asciugar.
Ditele, che i suoi torti a vendicar io vado,
Che sol di stragi e morti nunzio vogl'io tornar.

THREE DANCES { "Gigue-Minuet"
(MSS.) for { "Country Dance and Carol"
Orchestra { (Old English)
{ "Dance of Dervishes" } *S. Hartley*
Braithwaite
(Student).

FOUR
SHAKESPEARE
SONGS (MSS.)

{	"Orpheus with his lute"	}	<i>Eric Coates</i> (Student).
	"Under the greenwood tree"		
	"Who is Sylvia?"		
	"It was a lover and his lass"		

MISS GERTRUDE NEWSON.

I.—ORPHEUS WITH HIS LUTE.

ORPHEUS with his lute made trees
And the mountain-tops that freeze
Bow themselves when he did sing :
To his music plants and flowers
Ever sprung ; as sun and showers
There had made a lasting spring.

Every thing that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

II.—UNDER THE GREENWOOD TREE.

UNDER the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither :
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither :
Here shall he see
No enemy
But winter and rough weather.

III.—WHO IS SYLVIA ?

WHO is Sylvia ? What is she,
That all our swains commend her ?
Holy, fair, and wise is she ;
The heav'ns such grace did lend her,
That she might admirèd be.

Is she kind as she is fair ?
For beauty lives with kindness :
Love doth to her eyes repair,
To help him of his blindness ;
And, being help'd, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling ;
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring.

IV.—IT WAS A LOVER AND HIS LASS.

IT was a lover and his lass,
With a hey, and a ho, and a hey nonny no,
That o'er the green cornfield did pass :
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding ;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonny no,
These pretty country folks would lie :
In the spring time, &c.

And, therefore, take the present time,
With a hey, and a ho, and a hey nonny no,
For love is crownèd with the prime :
In the spring time, &c.

CONCERTO in A minor (Op. 35)—Violin Glazounow.
Moderato. Andante. Allegro.

MR. HENRY O. PARSONS.

CONCERTO in A (No. 2)—Pianoforte *Liszt.*
MISS DOROTHY CRASKE.

RECIT. AND AIR “Lebt wohl” (*Joan of Arc*) ... *Tschaikowsky.*
MISS LOUIE JAMES.

RECIT.

IA! so will's Gott! ich muss gehorchen
Dem göttlichen Befehle der Madonna.
Allein weshalb fühl' ich im Herzen Angst?
Was bebet so, was zittert meine Seele.

AIR.

LEBT wohl, ihr Berge, ihr geliebten Triften!
Ihr traulich stillen Thäler, lebet wohl!
Johanna wird jetzt nicht mehr auf euch wandeln,
Euch saget sie auf ewig: lebet wohl, lebt wohl!

Ihr Wiesen all, ihr schattenreichen Bäume,
Ach ohne mich wohl grünt ihr fröhlich fort!
Ach, lebet wohl, ihr Grotten, kühle Brunnen,
Johanna geht, und nimmer kehrt sie wieder,

Ihr Plätze all' von meinen stillen Freuden,
Euch lass' ich hinter mir auf immerdar!
Ihr Lämmer all', zerstreut euch auf den Haiden,
Denn hirtelos verbleibt jetzt eure Schaar!

Denn and're Heerde geh' ich jetzt zu weiden
Dort auf dem blut'gen Felde der Gefahr!
An mich ist so der Gottes Ruf ergangen,
Mich treibt nicht eitles, irdisches Verlangen!

Madonna! Dir offen ist ja meine Seele!
Du siehst sie beben, du siehst sie leiden!

ANDANTE AND FINALE from Concerto in G
(Op. 44)—Pianoforte *Tschaikowsky.*
MISS ALMA GOATLEY.

BECHSTEIN PIANOFORTE SUPPLIED BY C. BECHSTEIN,
Bechstein Hall, 32-40, Wigmore Street, W.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-nine Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	January, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1909
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
*ERARD CENTENARY	Pianoforte	
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*ERARD CENTENARY	Harp	
*SAINTON	Violin	January, 1909
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction Class	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term began THURSDAY, 24th SEPTEMBER, 1908, and closes on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term begins MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1908-1909.*

Entrance Examinations will be held :—

For the Lent Term, Thursday, 7th January, 1909, at 2.

For the Lent Half-Term, Wednesday, 17th February, 1909, at 3.

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,246 Candidates have presented themselves for this examination, of whom an average of 31·15 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0

Students' Aid Fund—*continued.*

	£	s.	d.
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Nicholls, Edward W., Esq.	5	5	0
Reddie, C. F., Esq., F.R.A.M.	2	7	8
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Albert, B., Esq.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Wm. E., Esq.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, Edward, Esq.	3	3	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0

					Annual Subscriptions.			Donation or Life Subscriptions.		
					£	s.	d.	£	s.	d.
Broadwood, Walter S., Esq.								10	0	0
Broxholme, Mrs. Fred. G.								26	5	0
Burnett, A., Esq., Hon. R.A.M.					1	1	0			
Bury, H. Entwisle, Esq.					2	2	0			
Cable, R. M., Esq.					1	1	0			
Cater, J. J., Esq.					1	1	0			
Cathie, Philip, Esq., A.R.A.M.					1	1	0			
Chappell & Co., Ltd., Messrs.					5	5	0			
Child, Miss Annie M., A.R.A.M.					1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)								52	10	0
Chitty, J. H. P., Esq.					1	1	0			
Cliffe, F., Esq., Hon. R.A.M.					1	1	0			
Collard & Collard, Messrs.					5	5	0			
Collins, The Right Hon. Lord Justice Henn					2	2	0			
Cooper, Edward E., Esq.								26	5	0
Cooper, Edward E., Esq. (2nd donation)								26	5	0
Copland, Charles, Esq., A.R.A.M.					1	1	0			
Corder, F., Esq., F.R.A.M.					1	1	0			
Corner, Rev. Horace G., D.D., Oxon.					1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)								2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.								52	10	0
Crompton, Hon. Mrs.					1	1	0			
Crowe, Mrs. George (Miss Bateman)					1	1	0			
Cullum, H. J., Esq.					1	1	0			
Cummings, Richard, Esq., F.R.A.M.					1	1	0			
Curtis, Mrs. Alice Omodei, L.R.A.M.					1	0	0			
Dale, C. J., Esq.					3	3	0			
Davies, Miss Jessie, A.R.A.M.					1	1	0			
Davies, Mrs. Mary, F.R.A.M.					1	1	0			
De Grey, Earl					2	2	0			
De Munck, Chev. Ernest, Hon. R.A.M.					1	1	0			
De Rothschild, Alfred, Esq.					10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.					1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.					1	1	0			
Dobbie, Robert, Esq.					2	2	0			
Dobree, Bonamy, Esq. (deceased)								5	5	0
Donaldson, Sir George					5	5	0			
Dudley, The Right Hon. The Earl of (deceased)								105	0	0
Ebsworth, Miss					1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.								26	5	0
Erard, Messrs. S. & P.					5	5	0			
Evill, Henry, Esq.					1	1	0			
Eyers, H. R., Esq., F.R.A.M.					1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.					1	1	0			
Farjeon, Harry, Esq., A.R.A.M.					1	1	0			
Ferrari, Miss F. J.					1	1	0			
Ffrangcon-Davies, David, Esq., Hon. R.A.M.					1	1	0			
Fitton, Walter, Esq., F.R.A.M.					1	1	0			
Fleming, Miss Fannie					1	1	0			
Flux, Neville, Esq., A.R.A.M.					2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A.	1	1	0			
Gill, C. H. Allen, Esq., F.R.A.M.	1	1	0	12	12	0
Glenesk, The Right Hon. Lord						
Goad, G. Lindsay, Esq.	1	1	0			
Goetz, Ludovic, Esq.	5	5	0	5	0	0
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KIPPS, W. J., A.R.A.M.
MARTIN, SIR GEORGE C., M.V.O., Mus. Cantuar., Hon. R.A.M.
PERKINS, C. W.
RICHARDS, H. W., Mus. D. Dunelm., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
ZIMMERMANN, LOUIS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, E. F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—*continued.*

HORN.
BORS DORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE.
MATT, ALBERT E.

MILITARY MUSIC.
STRETTON, Captain A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., A.R.A.M.
LESINGHAM, HENRY.
ROBERTSON, IAN.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, A.R.A.M.

DANCING.
SOUTTEN, B.
DEPORTMENT & GESTURE.
SOUTTEN, B.
FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.
ENGLISH LANGUAGE & LITERATURE.
LESINGHAM, HENRY.
ITALIAN LANGUAGE.
ROSSI, F.
FRENCH LANGUAGE.
PELLUET, AUGUSTE P.
GERMAN LANGUAGE.
BROENNER, Dr. F.

SUB-PROFESSORS.

HARMONY.
DUTTON, HENRY GILLEECIE.
RUDALL, Miss ELEANOR C.
SEED, HARPER.

SINGING.
JOHN, Miss EDITH L.
RITTE, Miss EUGÉNIE.
WEBB, Miss DOROTHY.

PIANOFORTE.
ACOCK, Miss ETHEL.
BELLINGHAM, Miss W. M.
BOOTH, VICTOR.
BRAITHWAITE, S. HARTLEY.
COVIELLO, AMBROSE.
CRASKE, Miss DOROTHY.
GOOCH, Miss AMY.
GOUGH, Miss DOROTHY M.
HEASMAN, Mrs.
HUTCHENS, FRANCIS.
JONES, Miss ELSIE L.
MASLEN, Miss GEORGIANA.
ROSENBLOOM, SYDNEY.

VIOLIN.
PARSONS, HENRY OVER.

VIOLONCELLO.
O'DONNELL, B. WALTON.

FLUTE.
STEINER, JOSEPH.

DICTION.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L. F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.
LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

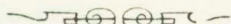
Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



❧ PROGRAMME. ❧



ANDANTE } —from Pianoforte Quartet in G minor (Op. 25), *Brahms*.
FINALE }

MISS NORAH CORDWELL, MR. STANELLI DE GROOT,
MISS PHYLLIS MITCHELL AND MISS AUDREY WHITAKER.

SONG “The Loreley” *Liszt*.

MISS MAY HORTON.

FIRST MOVEMENT from Duet in D minor—Two Violins ... *Spohr*.

MISS IRÈNE LE BRUN AND MISS BEATRIX CASHMAN.

POLONAISE in E—Pianoforte * *Liszt*.

MR. SYDNEY ROSENBLOOM.
(Sterndale Bennett Scholar.)

{	a. DUET (<i>Original version</i>), “Lift thine eyes” ... MISS NINA ROSE AND MISS LAURA BICK. b. TERZETTO (<i>Second version</i>), “Lift thine eyes” MISS LAURA BICK, MISS NINA ROSE, AND MISS LILIAN RICKARD.	}	(<i>Elijah</i>) <i>Mendelssohn</i>.
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SONATA No. 2 (MS.)—Violin and Pianoforte ... *Morton Stephenson*.
(STUDENT.)

Allegro moderato.
Lento.
Allegro assai.

MISS ELSIE OWEN AND MISS MARY BURGESS.

SONG "Edward Gray" *Sullivan.*

MR. CARLTON BROUGH.

BALLADE in A flat—Pianoforte † *Chopin.*

MASTER VIVIAN LANGRISH

(Ada Lewis Scholar.)

SONG "O don fatale" (*Don Carlos*) *Verdi.*

MISS DORA GASCOIGNE.

ADAGIO—ALLEGRO
ANDANTE CON VARIAZIONI { —from Double Quartet in
E minor, No. 3 (Op. 87), } *Spohr.*
for Strings

MR. HENRY O. PARSONS, MISS BEATRIX CASHMAN,
MISS PHYLLIS MITCHELL, MISS AUDREY WHITAKER,
MISS NELLIE FULCHER, MR. STANELLI DE GROOT,
MR. ARTHUR QUAIFE, AND MR. BENNO PITT.

SONG "The Wanderer" *Schubert.*

MR. C. VINCENT WADDINGTON.

RHAPSODY No. 12—Pianoforte † *Liszt.*

MISS DOROTHY A. CHILTON GRIFFIN.



* PIANOFORTE BY MESSRS. S. & P. ERARD.

† PIANOFORTE BY MESSRS. CHAPPELL & CO., LTD.

PROGRAMME.

MONDAY, FEBRUARY 15, 1909.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

ANDANTE } —from Pianoforte Quartet in G minor (Op. 25)
FINALE } *Brahms.*

MISS NORAH CORDWELL, MR. STANELLI DE GROOT,
MISS PHYLLIS MITCHELL AND MISS AUDREY WHITAKER.

SONG "The Loreley" *List.*
MISS MAY HORTON.

I CANNOT explain wherefore I
To-night am sadly inclined,
An ancient and wondrous story,
It lingers still in my mind.

The night is cool and darkling,
And calmly flows the Rhine,
The mountains around are sparkling
In golden evening shine.

On rocky seat reclining,
A maid is passing fair,
Her golden array is shining,
She combs her golden hair.

A golden comb she wieldeth,
 And singeth a wondrous lay,
 All that is round her yieldeth
 To its strange melodious sway.

Wild longing of love entranceth
 The boatman in his skiff,
 On high he for ever glanceth,
 Not heeding rock or cliff.

In the waves of the rushing river
 Soon boatman and boat will be gone.
 And this, by her song's endeavour,
 The Loreley has done.

FIRST MOVEMENT from Duet in D minor—Two Violins, *Spohr*.

MISS IRÈNE LE BRUN AND MISS BEATRIX CASHMAN.

POLONAISE in E—Pianoforte * *Liszt*.

MR. SYDNEY ROSENBLOOM
 (Sterndale Bennett Scholar.)

{ a. DUET (<i>Original version</i>), "Lift thine eyes" MISS NINA ROSE AND MISS LAURA BICK. b. TERZETTO (<i>Second version</i>), "Lift thine eyes" MISS LAURA BICK, MISS NINA ROSE, AND MISS LILIAN RICKARD. }	(Elijah) Mendelssohn.
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LIFT thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved; thy Keeper will never slumber.—*Psalm cxxi. 1—3.*

SONATA No. 2 (MS.)—Violin and Pianoforte... *Morton Stephenson.*
(STUDENT.)

Allegro moderato.

Lento.

Allegro assai.

MISS ELSIE OWEN AND MISS MARY BURGESS.

SONG "Edward Gray" *Sullivan.*

MR. CARLTON BROUGH.

SWEET Emma Moreland of yonder town
Met me walking on yonder way,
"And have you lost your heart," she said,
"And are you married yet, Edward Gray?"

Sweet Emma Moreland spoke to me,
Bitterly weeping I turned away,
"Sweet Emma Moreland, love no more
Can touch the heart of Edward Gray.

"Ellen Adair she lov'd me well,
Against her father's and mother's will:
To-day I sat for an hour and wept
By Ellen's grave on the windy hill.

"Shy she was, and I thought her cold,
Thought her proud, and fled over the sea,
Filled I was with folly and spite
When Ellen Adair was dying for me.

"Cruel, cruel the words I said,
Cruelly came they back to-day:
'You're too slight and fickle,' I said,
'To trouble the heart of Edward Gray.'

"There I put my face in the grass,
Whisper'd, 'Listen to my despair,
I repent of all I did,
Speak a little, Ellen Adair!'

“ Then I took a pencil and wrote
 On the mossy stone as I lay,
 ‘ Here lies the body of Ellen Adair,
 And here the heart of Edward Gray.’

“ Love may come and love may go,
 And fly like a bird from tree to tree :
 But I will love no more, no more,
 Till Ellen Adair come back to me ;

“ Bitterly wept I, over the stone,
 Bitterly weeping I turn’d away :
 There lies the body of Ellen Adair,
 And there the heart of Edward Gray.”

BALLADE in A flat—Pianoforte † Chopin.

MASTER VIVIAN LANGRISH
 (Ada Lewis Scholar).

SONG “ O don fatale ” (*Don Carlos*) Verdi.

MISS DORA GASCOIGNE.



DON fatale—O don crudel,
 Che in suo furor mi fece il cielo !
 Tu che ci fai sì vane, altere, ti maledico, o mia beltà !
 Versar, versar sol posso il pianto,
 Speme non ho, soffrir dovrò !
 Il mio delitto è orribil tanto, che cancellar mai nol potrò !
 Ti maledico, o mia beltà !
 O mia Regina, io t’ immolai al folle error di questo cor.
 Solo in un chiostro al mondo mai,
 Dovrò celar il mio dolor. Ohime ! Ohime !
 O ciel ! E Carlos ? A morte, domani.
 Gran Dio ! A morte andar vedrò.
 Ah ! un dì mi resta, la speme m’ arride,
 Sia benedetto il ciel ! Lo salverò !

(By kind permission of Messrs. RICORDI & Co.)

ADAGIO—ALLEGRO

ANDANTE CON VARIAZIONI

{ —from Double Quartet in }
E minor, No. 3 (Op. 87), }
{ for Strings }
Spohr.

MR. HENRY O. PARSONS, MISS BEATRIX CASHMAN,
MISS PHYLLIS MITCHELL, MISS AUDREY WHITAKER,
MISS NELLIE FULCHER, MR. STANELLI DE GROOT,
MR. ARTHUR QUAIFE, AND MR. BENNO PITT.

SONG " The Wanderer " *Schubert.*

MR. C. VINCENT WADDINGTON.

J COME here from my mountain home,
 From misty vales, from roaring seas I roam :
 I wander thus o'erwhelm'd with care,
 And ever ask with sighing, " Where ? "
 The sun to me seems here so cold,
 The blossoms pale, and life seems old,
 And words sound hollow in mine ear,
 And I a stranger lone am here.
 Where art thou, my beloved land ?
 Unseen, still dear, my native strand,
 That land where hope need fear no guile,
 That land where mine own roses smile,
 Where loving friends would greet mine eye,
 Where dead ones dear, all peaceful lie,
 The land where mine own tongue they speak,
 O land, where art thou ?
 I wander thus o'erwhelm'd with care,
 And ever ask with sighing, " Where ? "
 A spirit whisper echoes round,
 " There where thou art not, may joy be found."

RHAPSODY No. 12—Pianoforte † *Liszt.*

MISS DOROTHY A. CHILTON GRIFFIN.

* PIANOFORTE BY MESSRS. S. & P. ERARD.

† PIANOFORTE BY MESSRS. CHAPPELL & CO., LTD.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	January, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1909
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1909
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
+THOMAS THRELFALL	Chosen by the Committee	April, 1910
+ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open. † Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- THE MELBA PRIZES (Two) for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction Class	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term began THURSDAY, 24th SEPTEMBER, 1908, and closed on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term began MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1908-1909.*

Entrance Examinations will be held:—

For the Lent Half-Term, Wednesday, 17th February, 1909, at 3.

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,246 Candidates have presented themselves for this examination, of whom an average of 31·15 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A. I. L.	5	8	0
A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	4	4	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq.	3	6	0
Reddie, C. F., Esq., F.R.A.M.	2	7	8
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bambridge, G. E., Esq., F.R.A.M.	1	1	0			
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0

	Annual Subscriptions.			Donation or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Cater, J. J., Esq.	1	1	0			
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LIEBHAMMER, Dr. THEO., Hon. R.A.M.
LLOYD, EDWARD TURNER.
MACKWAY, WALTER, A.R.A.M.
MEUX, THOMAS.
MORETTI, GIULIO, Hon. R.A.M.
OSWALD, ARTHUR, F.R.A.M.
RANDEGGER, Cav^e. A., Hon. R.A.M.
ROSE, Mrs. H. R. (Clara Samuel), F.R.A.M.
SHAKESPEARE, W., F.R.A.M.
SOPER, Miss S. PITT, A.R.A.M.
THOMAS, W. HENRY.
THOMPSON, ARTHUR, F.R.A.M.
TOSTI, SIR F. PAOLO, K.C.V.O., Hon. R.A.M.
WALKER, FRED., Hon. R.A.M.
WILSON, Miss MARY T., A.R.A.M.

PIANOFORTE.

ALBANESI, Cav^e. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
BLAKISTON, SYDNEY.
EYERS, H. R., F.R.A.M.
FITTON, WALTER, F.R.A.M.
HOWARD-JONES, EVELYN.
IZARD, ALFRED E., A.R.A.M.
KEMP, STEPHEN, F.R.A.M.
KING, OLIVER.
KIVER, ERNEST, A.R.A.M.
KNOTT, THOMAS B., F.R.A.M.
LAKE, H., A.R.A.M.
MACPHERSON, STEWART, F.R.A.M.
MATTHAY, TOBIAS, F.R.A.M.
MOORE, FREDERICK, A.R.A.M.
MORTON, EDWARD, A.R.A.M.
POLLARD, CLAUDE F., A.R.A.M.

PIANOFORTE (*continued*).

REDDIE, CHARLES F., F.R.A.M.
ROSE, HENRY R., F.R.A.M.
SCHÖNBERGER, B., Hon. R.A.M.
WEBBE, SEPTIMUS, A.R.A.M.
WHITEMORE, CUTHBERT, A.R.A.M.

PIANOFORTE ACCOMPANIMENT.

WHITEMORE, CUTHBERT, A.R.A.M.

ORGAN.

BRIANT, ROWLAND, A.R.A.M.
HOYTE, Wm. S., Mus. D. Cantuar.;
Hon. R.A.M.
HUNTLEY, G. F., Mus. D. Cantab.
KIPPS, W. J., A.R.A.M.
MARTIN, SIR GEORGE C., M.V.O., Mus.D.
Cantuar., Hon. R.A.M.
PERKINS, C. W.
RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
ZIMMERMANN, LOUIS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
TERTIS, LIONEL, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, E. F., Hon. R.A.M.
WOTTON, W. B.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—*continued.*

HORN.

BORSODORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

MATT, ALBERT E.

MILITARY MUSIC.

STRETTON, Captain A., M.V.O.

DICTION AND ELOCUTION.

CHILD, Miss ANNIE M., A.R.A.M.

LESINGHAM, HENRY.

TEMPLE, RICHARD.

THOMAS, Miss KATIE, A.R.A.M.

DANCING.

SOUTTEN, B.

DEPORTMENT & GESTURE.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

ROSSI, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

BROENNER, Dr. F.

SUB-PROFESSORS.

HARMONY.

DUTTON, HENRY GILLECE.

HUTCHENS, FRANCIS.

RUDALL, Miss ELEANOR C.

SINGING.

JOHN, Miss EDITH L.

RITTE, Miss EUGÉNIE.

WEBB, Miss DOROTHY.

PIANOFORTE.

ACOCK, Miss ETHEL.

BELLINGHAM, Miss W. M.

BRAITHWAITE, S. HARTLEY.

COVIELLO, AMBROSE.

CRASKE, Miss DOROTHY.

GOOCH, Miss AMY.

GOUGH, Miss DOROTHY M.

HEASMAN, Mrs.

JONES, Miss ELSIE L.

MASLEN, Miss GEORGIANA.

ROSENBLOOM, SYDNEY.

SEED, HARPER.

VIOLIN.

PARSONS, HENRY OVER.

VIOLONCELLO.

O'DONNELL, B. WALTON.

FLUTE.

STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L. F.R.A.M.

Directors of Ensemble Playing Classes—

HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.

LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

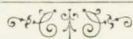
Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.



First Violins.

- Mr. Parker, W. Frye.†
(Principal.)
Miss Cartwright, M.*
" Cashman, B. M.*
" Godson, V.*
" Horton, G.*
" Le Brun, I. R.*
Mr. Morris, G. L.*
Miss Owen, E.*
" Parker, P. A. N.*
Mr. Parsons, H. O.*
Miss Pooll, M. Batten.*
Mr. Quaife, E.*
Miss Romang, E. I.*
" Shelton, D.*
" Thring, E. L. P.*
" Torekler, V.*
" Walter, P. M.*
Mr. Williams, E.*

Second Violins.

- Mr. Szczepanowski, L.†
(Principal.)
" Alexander, C.*
Miss Bayly, B. M.*
" Carter, J. P.*
" Clarke, C.*
" Dodd, H. M.*
" Fridlander, D.*
" Fulcher, E.*
" Grant, G.*
" Griffiths, M.*
" Lyons, F. G.*
Mr. Norris, H. W.*
Miss Powell, G.*
" Russell, B.*
" Stewart, M.*
" Tydeman, I. O.*
" Walton, K.*
" Waters, A.*

Violas.

- Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.
Miss Clough, G.*

Violas (continued).

- Mr. Dyson, A. E.†
" Jeremy, R.*
Miss Lethaby, M.†
" Mitchell, P.*
Mr. Quaife, A.*
" Starr, H. R.†

'Cellos.

- Mr. Hambleton, J. E.†
(Principal.)
Miss Atkinson, A.*
" Boulton, P.*
" Forster, D.*
" Hughes, E.*
" Juler, G. A.*
Mr. Lodge, H. W.*
Miss Martin, E.*
Mr. Montefiore, V.*
Miss O'Brien, K. J.*
" Parker, O.*
Mr. Pitt, B.*
Miss Whitaker, A.*

Double Basses.

- Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Kendall, F.
" Lodge, H. E.*
" Silvester, W.
" Stanley, P.*
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

- Miss Penville, E.*
(Principal.)
Mr. Jones, E.*
(" Steiner, J. C.†)

Piccolo.

- Mr. Steiner, J. C.†

Oboes.

- Mr. Penn.*
(Principal.)
Miss Bull, L.†
(Mr. Malsch, W. M.)

Cor Anglais.

- Miss Bull, L.†

Clarinets.

- Mr. Augarde, E. J.*
(Principal.)
" Gomez, M.*
Miss Thomas, F.†

Bassoons.

- Mr. James, E. F.
" James, W.

Horns.

- Mr. Borsdorf, A.
" Borsdorf, Oskar*
" Brain, A. E.
" Chipchase, E.*
" Henderson, C. J.*

Trumpets.

- Mr. Solomon, J.†
" James, F.
" Barraclough, W. L.

Trombones.

- Mr. Matt, A. E.
" Atherley, E.
" Matt, J.

Tuba.

- Mr. Powis, R.

Tympani.

- Master Quaife, A.*

Bass Drum, Triangle, and Cymbals.

- Mr. Stephenson, M.*

Glockenspiel, &c.

- Mr. Schroeder, J.

Harps.

- Miss Hawkins, L.*
" Maxted, G.*

Librarian.

- Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖



CONCERT OVERTURE IN D (MS.) Oskar Borsdorf.
(SIR MICHAEL COSTA SCHOLAR.)

SONG ... " Mi tradi " (*Don Giovanni*) ... Mozart.
MISS FLORENCE I. WRAY.

POLISH FANTASIA (Op. 19)—Pianoforte Paderewski.
MISS CATHERINE C. MATTHEWS.

ARIA ... " Del minacciar del vento " (*Ottone*) ... Handel.
MR. JAMES SAKER.

PRELUDE (MS.) Morton Stephenson,
(STUDENT.)

FIRST MOVEMENT (Allegro ma non Troppo) from Concerto
for Flute and Orchestra Langer.
MISS EDITH PENVILLE.
(ROSS SCHOLAR.)

SONG " O ma lyre " (*Sapho*) ... Gounod.
MISS LILY FAIRNEY.

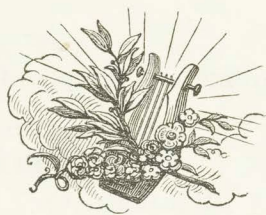
ALLEGRO MODERATO }
ADAGIO NON TROPPO } from Concerto Romantique (Op. 35)—
CANZONETTA (Allegretto } Violin ... Godard.
moderato)

MASTER STANELLI DE GROOT.
(WESSELY EXHIBITIONER.)

SONG " I am Titania " (*Mignon*) Ambroise Thomas.
MISS GERTRUDE WALTON.

CONCERTO in E flat, No. 3 (Op. 75)—Pianoforte ... Tschaiakowsky.
MR. FRANCIS HUTCHENS.
(THALBERG SCHOLAR.)

BECHSTEIN GRAND PIANOFORTE.



PROGRAMME.

FRIDAY, APRIL 2, 1909.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

CONCERT OVERTURE in D (MS.) ... Oskar Borsdorf.
(SIR MICHAEL COSTA SCHOLAR.)

SONG ... "Mi tradì" (*Don Giovanni*) ... Mozart.

MISS FLORENCE I. WRAY.

RECIT.

IN quali eccessi, o Numi !
In quai misfatti orribili, tremendi è avvolto il sciagurato !
Ah nò ! non puote tardar l'ira del cielo,
La giustizia tardar.
Sentir già parmi la fatale saetta,
Che gli piomba sul capo !
Aperto veggio il baratro mortal.
Misera Elvira ! che contrasto d'affetti, in sen ti nasce !
Perchè questi sospiri ? e quest'ambascia ?

ARIA.

MI TRADÌ quell' alma ingrata,
Infelice, o Dio ! mi fà,
Ma tradita,
E abbandonata,
Provo ancor per lui pietà.

Quando sento il mio tormento,
Di vendetta il cor favella,
Ma se guardo il suo cimento
Palpitando il cor mi và.

POLISH FANTASIA (Op. 19)—Pianoforte ... *Paderewski.*

MISS CATHERINE C. MATTHEWS.

ARIA ... "Del minacciar del vento" (*Ottone*) ... *Handel.*

MR. JAMES SAKER.

DEL minacciar del vento
 Si ride quercia annosa,
 Che cento volte, e cento,
 Le scose ne provò,
 Ah! Che cento volte, e cento,
 Le scose ne provo!
 Tal, di fortuna all'onte,
 Io soglio alzar la fronte
 Che so' che l'orgogliosa
 Abbattermi non può,
 No, no, Abbattermi non può!

PRELUDE (MS.) *Morton Stephenson.*
 (STUDENT.)

FIRST MOVEMENT (Allegro ma non Troppo) from
 Concerto for Flute and Orchestra *Langer.*

MISS EDITH PENVILLE.

(ROSS SCHOLAR.)

SONG "O ma lyre" (*Sapho*) *Gounod*.

MISS LILY FAIRNEY.

RECIT.

WHERE am I ?
Ah me ! I do remember !

Now every tender fetter is broken in love's sweet chain ;
Now will I lay me down at death's unlovely portal,
For there alone my heart shall have rest from its pain.

ARIA.

⊙ THOU friend of my sorrow,
Harp of immortal power,
From whom my heart could borrow
Peace in its wildest hour,
Vainly, to thee returning,
Seek I balm for my wound,
Nay ! for thy sweetest sound
Cannot comfort my mourning,
Thou canst give no relief !
Come, mighty Death, that canst heal all my grief !

Farewell, thou sun, reclining upon the ocean's breast !
There, where thy rays are shining,
I, too, shall find my rest.
Brightly the coming morrow
Will dawn, my love, for thee ;
Ne'er will the thought of me
Touch thy young heart with sorrow.
Open wide, hungry wave !
Peace and repose will be mine in the grave.

ALLEGRO MODERATO	} from Concerto Romantique (Op. 35)—
ADAGIO NON TROPPO	
CANZONETTA (Allegretto moderato)	
	Violin ... <i>Godard</i> .

MASTER STANELLI DE GROOT.

(WESSELY EXHIBITIONER.)

SONG ... " I am Titania " (*Mignon*) *Ambroise Thomas.*
 Miss GERTRUDE WALTON.

WES ; for to-night I am queen of the fairies !
 And here my golden sceptre see ;
 And behold these my trophies.
 I am Titania, queen fairy,
 I am Titania, daughter of the air,
 And gay o'er the world I roam :
 Like to a bird, and lightning's flash, I fly.
 Bright troops of fairies hover round me !
 Follow my lightly floating car,
 And both night and day in chorus gay,
 Melodies of love and pleasure sing.
 All take wing at the first dawn of day.
 Amid the flowers at blush of morn unfolding,
 My flight I take o'er moss and brake !
 On the waves' light foam I float in silvery mist ;
 Blithely dancing light of foot, flight I take.
 Ah ! I am Titania !
 Bright and gay, o'er the world I roam,
 Like to a bird, or lightning's flash, I dart.
 Ah ! I am Titania, daughter of the air !

CONCERTO in E flat, No. 3 (Op. 75)—Pianoforte *Tschaikowsky.*

MR. FRANCIS HUTCHENS.

(THALBERG SCHOLAR.)

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	April, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
‡SAINTON-DOLBY	Singing	September, 1910
‡GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
‡MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
‡DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
†ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
“ “ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction Class	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term began THURSDAY, 24th SEPTEMBER, 1908, and closed on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term began MONDAY, 11th JANUARY, 1909, and closes on SATURDAY, 3rd APRIL, 1909.

Midsummer Term begins MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1909.*

Entrance Examinations will be held:—

For the Midsummer Term, Friday, 30th April, 1909, at 2.

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,246 Candidates have presented themselves for this examination, of whom an average of 31·15 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A. I. L.	5	8	0
A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	8	8	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) ...	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq.	3	6	0
Reddie, C. F., Esq., F.R.A.M.	2	7	8
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)	5	5	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.	Donations or Life Subscriptions.
£ s. d.	£ s. d.	
HIS MOST GRACIOUS MAJESTY THE KING	25 0 0	
HER MOST GRACIOUS MAJESTY THE QUEEN	10 10 0	
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❧ PROGRAMME. ❧



ANDANTE
 ADAGIO—Allegro
 SCHERZO (Allegro vivace)

} from Octet (Op. 166) ... *Schubert.*

MISS ELSIE OWEN, MISS KATHARINE E. RIMER, MISS PHYLLIS
 MITCHELL, MISS AUDREY WHITAKER, MR. EDWARD J. AUGARDE,
 MR. EDGAR CHIPCHASE, MR. CECIL W. ALEXANDER AND
 MR. PAUL J. STANLEY.

SONGS ... { "Amarilli" *Caccini.*
 { "Intorno all' idol mio" *Cesti.*

MR. HARRY MILNER.
 (ADA LEWIS SCHOLAR.)

MINIATURE SUITE—Flute and Pianoforte *York Bowen.*

MISS EDITH PENVILLE AND MISS NELLIE FULCHER.

CONCERTO in F—Three Violins *Vivaldi.*

MASTER STANELLI DE GROOT, MASTER JOHN SPINK AND
 MASTER WILLY DAVIES.

SONG ... "Air de l'Infanta" (*Le Cid*) *Massenet.*

MISS OLIVE TURNER.

BALLADE in G minor—Pianoforte *Chopin.*

MISS ALMA GOATLEY.

SONGS ... { “ Meine lieder ”
 { “ Steig’ auf, geliebter Schatten ” } *Brahms.*
 { “ Standchen ” }

MR. CONSTANTINE MORRIS.
 (ADA LEWIS SCHOLAR.)

INTRODUCTION AND POLONAISE (Op. 3)—Violoncello
 and Pianoforte *Chopin.*

MISS AUDREY WHITAKER AND MISS NORAH CORDWELL.

TRIO for female voices ... “ May Wind ” ... *Katharine Eggar.*

MISS ALICE BAXTER, MISS DORA GASCOIGNE AND
 MISS MARY A. DAVIES.

FIRST MOVEMENT from Quartet in A major for
 Pianoforte and Strings *Brahms.*

MR. HARPER SEED, MR. EVAN WILLIAMS, MR. RAYMOND JEREMY
 AND MR. HARRY W. LODGE.

Conductor of the Ensemble Class, MR. HANS WESSELY,
 Hon. R.A.M.

GRAND PIANOFORTES BY C. BECHSTEIN AND MESSRS. CHAPPELL & Co.

PROGRAMME.

WEDNESDAY, JUNE 2, 1909.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

ANDANTE
ADAGIO—Allegro
SCHERZO (Allegro vivace) } from Octet (Op. 166) ... *Schubert.*

MISS ELSIE OWEN, MISS KATHARINE E. RIMER,
MISS PHYLLIS MITCHELL, MISS AUDREY WHITAKER,
MR. EDWARD J. AUGARDE, MR. EDGAR CHIPCHASE,
MR. CECIL W. ALEXANDER AND MR. PAUL J. STANLEY.

SONGS ... { "Amarilli" *Caccini.*
 { "Intorno all' idol mio" *Cesti.*
 MR. HARRY MILNER.
 (ADA LEWIS SCHOLAR.)

(a.) "AMARILLI."

AMARILLI, mia bella,
Non credi o del mio cor dolce desio,
D'esser tu l'amor mio!
Credilo pur, e se timor t' assale
Dubitar non ti vale,
Aprimi il petto e vedrai scritto in core:
"Amarilli è 'il mio amore!"

English Version.

AMARYLLIS, beloved,
 Believe me, thou alone, thou art my treasure,
 Thee I love without measure.
 Ah! doubt me not, and should a fear oppress thee!
 Let unfaith not possess thee!
 Lay bare my breast and see there written clearly:
 "Amaryllis, love I dearly!"

A. Kalisch.

(b.) "INTORNO ALL' IDOL MIO."

INTORNO all' idol mio spirate pur, spirate,
 Aure, aure soavi e grate,
 E nelle guancie elette bacciatelo per me,
 Cortesi, cortesi aurette!
 Al mio ben, che riposa sù l'ali della quiete,
 Grati sogni assistete,
 E' il mio racchiuso ardore svelategli per me,
 O larve, o larve d'amore!

English Version.

AROUND my beloved idol, O zephyr, gently hover,
 Bearing a sigh from her lover,
 And on her cheek so tender, bestow a kiss for me,
 My homage to render.
 To my love, who in silence her peaceful flight is winging,
 Grateful visions be thou bringing,
 And unto her discover my passion unrevealed:
 O tell her I love her!

MINIATURE SUITE—Flute and Pianoforte... *York Bowen.*

MISS EDITH PENVILLE AND MISS NELLIE FULCHER.

CONCERTO IN F—Three Violins *Vivaldi.*

MASTER STANELLI DE GROOT, MASTER JOHN SPINK, AND
MASTER WILLY DAVIES.

SONG ... “Air de l'Infanta” (*Le Cid*) ... *Massenet.*

MISS OLIVE TURNER.

PLUS de tourments et plus de peines
Au jour attendu si longtemps !
Le printemps sans la joie humaine
Serait-il encor le printemps ?
Prenez, c'est Dieu qui vous le donne,
Alleluia !

Dieu jamais ne nous abandonne,
Quand jamais on ne l'oublia !
Alleluia !

Allez en paix, vous que l'on aime,
Allez, en vous donnant la main !
N'avez-vous pas le bien suprême
Que d'autres cœurs cherchent en vain ?
L'amour, c'est Dieu qui nous le donne !
Alleluia !

Gardez ce trésor qui rayonne,
Et que le ciel vous confia.
Alleluia !

BALLADE in G minor—Pianoforte *Chopin.*

MISS ALMA GOATLEY.

SONGS ... { "Meine lieder"
"Steig' auf, geliebter Schatten"
"Ständchen" } ... *Brahms.*

MR. CONSTANTINE MORRIS.

(ADA LEWIS SCHOLAR.)

(a.) "MEINE LIEDER."

UENN mein Herz beginnt zu klingen,
Und den Tönen löst die Schwingen,
Schweben vor mir her und wieder,
Bleiche Wonnen, unvergessen,
Und die Schatten von Cypressen,
Dunkel klingen meine Lieder.

(b.) "STEIG' AUF, GELIEBTER SCHATTEN."

STEIG' AUF, geliebter Schatten,
Vor mir in todter Nacht.
Und lab mich Todes matten,
Mit deiner Nähe Macht.

Du hasts' gekonnt im Leben,
Du kannst es auch im Tod.
Sicht nicht dem Schmerz ergeben
War immer dein Gebot.

So Komm! Still meine Thränen,
Gieb meine Seele Schwung.
Und Kraft den Welken Sehnen
Und mach mich wieder jung.

(c.) "STÄNDCHEN."

DER Mond steht über dem Berge,
So recht für verliebte Leut.
Im Garten rieselt ein Brunnen,
Sonnst Stille, weit und breit.

Neben der Mauer im Schatten,
Da stehn der Studenten drei
Mit Flöt und Geig und Zither
Und Singen und Spielen dabei.

Die Klänge schleichen der Schönsten,
Sacht im den Traum hinein.
Sie schaut den Blondon Geliebten,
Und lisspelt, vergiss nicht mein.

INTRODUCTION AND POLONAISE (Op. 3)—

Violoncello and Pianoforte... .. *Chopin.*

MISS AUDREY WHITAKER AND MISS NORAH CORDWELL.

TRIO for Female Voices "May Wind"* ... *Katharine Eggar.*MISS ALICE BAXTER, MISS DORA GASCOIGNE AND
MISS MARY A. DAVIES.

THERE 'S a wind in the bushes, and a wind in the tree,
A small wind, a shy wind, we hear but cannot see;
A wilful wind, a pausing wind, that whispers to the nests
A song of callow nestlings and brooding mother-breasts.

The wind is like a woman, for it blows both hot and cold,
It hunts among the furzes for some stray gleam of gold;
It ruffles the rook's feathers and it flouts the drowsy swan,
And it takes the river ripples for a floor to dance upon.

Under its child-like laughter, this young wind talks of fate;
It sings of opening wood-bine, and men's hearts full of hate:
Of peace with sharp swords smitten, of lilies on the lea,
Of new life in the woodlands and dead men over sea.

Nora Chesson.

(Words reprinted by permission of
the "Pall Mall Gazette.")

FIRST MOVEMENT from Quartet in A major for

Pianoforte and Strings *Brahms.*MR. HARPER SEED, MR. EVAN WILLIAMS, MR. RAYMOND
JEREMY AND MR. HARRY W. LODGE.

CONDUCTOR OF THE ENSEMBLE CLASS—MR. HANS WESSELY,
Hon. R.A.M.

GRAND PIANOFORTES BY C. BECHSTEIN AND MESSRS. CHAPPELL & CO.



A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
†ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAPEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students) 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

†Diction Class 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 0 15 0

Fencing (per course of twelve lessons) 2 2 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1908-1909.

Michaelmas Term began THURSDAY, 24th SEPTEMBER, 1908, and closed on WEDNESDAY, 16th DECEMBER, 1908.

Lent Term began MONDAY, 11th JANUARY, 1909, and closed on SATURDAY, 3rd APRIL, 1909.

Midsummer Term began MONDAY, 3rd May, 1909, and closes on SATURDAY, 24th JULY, 1909.

ENTRANCE EXAMINATIONS, 1909.*

Entrance Examinations will be held:—

For the Midsummer Half-Term, Wednesday, 9th June, 1909, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert. 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased) ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS.

A. I. L.	5	8	0
A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ...	100	0	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	2	2	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart. ..	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	8	8	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Moretti, Giulio, Esq., Hon. R.A.M.	3	3	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq.	6	12	0
Reddie, C. F., Esq., F.R.A.M.	2	7	8
Roller, Mrs. Alexander... ..	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
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❧ PROGRAMME. ❧



CONCERTO in G minor—Violin *Max Bruch.*
(Allegro moderato. Adagio. Finale (Allegro energico).)

MR. EVAN WILLIAMS
(Broughton Packer Scholar.)

OPERATIC PROLOGUE (MS.) for Soli, Chorus and Orchestra,
“The Rock of Aesjöen” *Eleanor C. Rudall.*
(STUDENT.)

Ragna (*Soprano*)—MISS DORA GASCOIGNE.
The Lake Spirit (*Contralto*)—MISS DOROTHEA WEBB.

SONG (MS.) ... “Onaway! awake, beloved!” *Ralph Letts.*
MR. WILSON THORNTON.

CONCERTSTÜCK (Op. 39)—Harp *Pierné.*
MISS LILIAN HAWKINS.

RECIT. AND AIR, "Olga, the glory of our race" (*Nadeshda*)

Goring Thomas.

MISS WINIFRED HOLME.

ANDANTE

ALLEGRETTO GRAZIOSO

} from Concerto in B flat (Op. 83)—
Pianoforte

Brahms.

MISS ELSIE JONES.

SONG

...

...

"Hear me, ye winds"

...

...

Handel.

MR. BARRY CONEY.

CONCERTO in E flat—Pianoforte

...

...

...

...

Liszt.

MRS. A. M. HEASMAN.

BECHSTEIN GRAND PIANOFORTE.





PROGRAMME.

WEDNESDAY, JUNE 30, 1909.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

CONCERTO in G minor—Violin Max Bruch.

Allegro moderato. Adagio. Finale (Allegro energico).

MR. EVAN WILLIAMS.

(BROUGHTON PACKER SCHOLAR.)

OPERATIC PROLOGUE (MS.) for Soli, Chorus and Orchestra,
"The Rock of Aesjöen" Eleanor C. Rudall.
(STUDENT.)

Ragna (Soprano)—Miss DORA GASCOIGNE.

The Lake Spirit (Contralto)—Miss DOROTHEA WEBB.

Scene.—Norway. *A lonely part of the shore of the Lake Aesjöen.
The lake is surrounded by rugged cliffs rising sheer out of the water.
At the far side the cliff is still higher, giving the appearance of an
enormous rock.* [RAGNA enters.]

RAGNA. **W**HERE have I wandered in my grief?
What care I, so long as it is far
From all that gaze upon my sorrow.
Ah! He loves me not! he loves me not!
Yet, would I not give myself, my very soul,
If I could gain one word, one look from him!
What can I do, what power can help me?
Ah! strange tales have I heard
Of this dark, lonely pool.

Tales of the mystic beings
 Dwelling beneath its waters
 Glassy and still.
 Come, then, to my aid,
 Mother of gloomy waters.
 Oh ! all ye spirits of mist
 Who dwell in this endless depth,
 Hear me in this my need !
 Help me in sorest distress !

The Lake Spirit rises from the water in long trailing robes like pale grey mist. A mass of jet black hair falls over her shoulders.

LAKE SPIRIT. Who calls me ?

RAGNA. A maid seeking in vain
 For all that makes life sweet.

LAKE SPIRIT. The gift of youth thou hast,
 And fair art thou of face,
 What wouldst thou more ?

RAGNA (*bitterly*). As well might I be old and bent
 Or yellow as yon withered leaf,
 If still he loves me not !

LAKE SPIRIT. Has Love then
 No meaning for him ?

RAGNA. All the might of his arm,
 All the fire of his soul,
 Are laid low at the touch
 Of a puny, blue-eyed witch
 Who dares to steal his love
 And flaunt it in my face !
 I hate her ! curse her !
 Mother, give me power
 To take my vengeance !

LAKE SPIRIT. Gaze down in yon clear depths,
 Wouldst thou be content to know her
 Lying safe and still among
 Those slender, waving weeds
 And cool, green shadows ?—

RAGNA. Ah !

LAKE SPIRIT. List to the soft croon
 Of the nymphs below,
 Hushing to restful sleep
 Those, who short time ago

Were warm and strong as thou.
Listen ! would she not lie
Peaceful and still with them.

(The chorus of Water Nymphs is heard very softly.)

In our home so cool and deep
'Neath the sea-gull's nest,
Rest, ye weary ones, rest
In the waters of endless sleep.
Gentle the splash of the waves
'Gainst the shadowing cliff,
Cradling the forms stretched stiff
In the weeds that line their grave.
For ever our watch we keep
In the pale green light below,
Murmuring softly and slow
The death-song of endless sleep.

LAKE SPIRIT. Speak but one word,
The love thou cravest
Shall be thine—

RAGNA (*fiercely*). One word ! one word !
I speak it—Yea !

LAKE SPIRIT. Come, then,
Spirits of mist,
Rise at my will,
Encircle yonder rock !
And you who watch below
With eager eyes,
Tell what now you see.

CHORUS OF SPIRITS.

A steep and narrow path
Lies at the summit of the crag.
From the forest of pine-trees
Comes a young, fair-haired maiden,
Clad all in white. Hark to her song !
At the cliff's edge a floweret blue
Nestles among the rock. She stoops—
The mists envelop her !—she falls !—

RAGNA. Merciful Heaven ! I have killed her—killed
her ! (*Horror-stricken.*)

The slumber song of the Water Spirits re-commences.

LAKE SPIRIT. Take now thy long-sought love,
 No more shall he fondle her.
 Thou canst have all his heart,
 Happiness shall be thine
 For one brief year alone,
 Thenceforward shalt thou be,
 Ragna, my servant!
 Each night shalt thou haunt yon rock,
 Clad in my robes of mist.
 Each night some traveller shalt thou lure
 To his sleep unending.
 And this shall be thy fate
 Until some woman's love,
 Nobler and purer than thine own,
 Shall prove itself so strong, that all
 Thy wiles cannot prevail against it,
 Then only shall this spell be broken.
 Hear, all ye spirits of my realm,
 Ragna henceforth is slave to me!

The Lake Spirit sinks slowly back into the lake.

RAGNA. Leave me not thus! Mother! have mercy!
(She crouches down by a rock trying to shut out the sound of the exulting spirits, then paces to and fro distractedly, uttering exclamations of distress.

CHORUS OF SPIRITS.

RAGNA.

We hear, we hear,
 She is ours!
 Joy, O! sisters,
 Ours henceforth,
 So shall she serve us,
 Our minion is she.

Only one year — and then—!

Joy! Joy!

Cursed spirits! be silent!

Joy, O! sisters,
 No more shall we weep,
 And sadly make moan,
 For lack of a pale-faced lover.

Though silent and still he lies
 And heeds not our tender caresses,
 Each night shall she bring us a lover,
 And here by the light of the fallen stars,
 That faintly illumine the misty depths

Spirits, have pity,
 Mock me not!

CHORUS OF SPIRITS.

RAGNA.

Of our vast home, watch will we keep,
Till sun-rise gleams on the hills afar.

Joy, O ! sisters,
She is ours henceforth,
So shall she serve us,
Our minion is she.

Joy ! Joy !
Low has she fallen,
Pronounced now her doom.

Homeless and poor,
Shunned and despised by all,
Shall she roam the earth,
Ragna the proud no more !

Lost ! Lost ! for ever.

*(She falls senseless to the ground as the curtain drops.)**Eleanor C. Rudall.*SONG (MS.) ... "Onaway! awake, beloved!" .. *Ralph Letts.*

MR. WILSON THORNTON.



NAWAY ! awake, beloved !

Thou the wild-flower of the forest !
Thou the wild-bird of the prairie !
Thou with eyes so soft and fawn-like !
If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them !
Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the Moon when nights are brightest ?
Onaway ! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of strawberries !
When thou art not pleased, beloved,
Then my heart is sad and darkened,

As the shining river darkens
 When the clouds drop shadows on it !
 When thou smilest, my beloved,
 Then my troubled heart is brightened,
 But I lose the way of smiling,
 When thou art no longer near me !
 I myself, myself ! behold me,
 Blood of my beating heart, behold me !
 O, awake, awake, beloved !
 Onaway ! awake, beloved !

CONCERTSTÜCK (Op. 39)—Harp *Pierné.*
 MISS LILIAN HAWKINS.

RECIT. AND AIR, "Olga, the glory of our race" (*Nadeshda*)
Goring Thomas.
 MISS WINIFRED HOLME.

RECIT.

WHAT means Ivan ? He speaks of shame, of danger to our
 great house from Voldemar's mad fancy for a serf girl,
 Nadeshda. Ivan was ever jealous. Let both beware. Have they
 forgot the tale. How Princess Olga saved our house from shame !

AIR.

OLGA the glory of our race,
 When from the fight her dear son came
 A branded coward, dire disgrace,
 Dire disgrace to our most ancient name.
 With her dead husband's sword in hand
 Stood in the castle gate,
 And drove the craven forth from land and home,
 From home and hope and love ;
 Drove him forth with sword in hand
 From land and home and hope and love.
 Olga, make me as thou hast been
 If shame, shame from son of mine there be.
 Pride of our race, pride of our race,
 Judge thou between my wayward sons and me.
 Olga, be near me now.

This song has, it is believed, never before been performed, the well-known
 "O, my heart is weary" having been substituted for it when the opera was
 first produced.

ANDANTE } from Concerto in B flat
 ALLEGRETTO GRAZIOSO } (Op. 83)—Pianoforte .. *Brahms.*
 MISS ELSIE JONES.

SONG "Hear me, ye winds" *Handel.*
 MR. BARRY CONEY.

RECIT.

FROM the rage of the tempest,
 Out of the seething waters,
 So far the gods protect me;
 Here, in this lonely haven,
 I kneel and thank the gods for their assistance!
 But what avails this thread of mere existence?
 Thus bereft of my cohorts,
 Thus bereft of my legions,
 From conquest after conquest,
 Is this the triumph?
 Alone, in these death-like regions,
 Like the flash of a meteor,
 Ends Cæsar's glory!

AIR.

HEAR me! Ye winds and waves!
 Your help proud Cæsar craves!
 Bring to my aching breast
 Peace and eternal rest.
 No hope in Heav'n above,
 And torn from all I love,
 Despair now holds me,
 Forsaken and undone,
 I pray for death alone.

CONCERTO in E flat—Pianoforte *Liszt.*
 MRS. A. M. HEASMAN.



A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX) SCHOLARSHIP ..	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1909
*SIR MICHAEL COSTA	Composition ..	September, 1909
*GORING THOMAS	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH	Singing	January, 1911
†ROSS	Singing	October, 1909
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH ..	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1909
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH ..	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1909
†ROSS	Wind Instruments..	September, 1909
†BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
†ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1909
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. 'TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ „ ACCOMPANIMENT.
 HARP.
 ORGAN
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 26, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, above (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction Class	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1909-1910.

Michaelmas Term begins THURSDAY, 23rd SEPTEMBER, 1909, and closes on WEDNESDAY, 15th DECEMBER, 1909.

Lent Term begins THURSDAY, 6th JANUARY, 1910, and closes on WEDNESDAY, 23rd MARCH, 1910.

Midsummer Term begins THURSDAY, 21st APRIL, 1910, and closes on WEDNESDAY, 20th JULY, 1910.

ENTRANCE EXAMINATIONS, 1909-1910.*

Entrance Examinations will be held:—

For the Michaelmas Term, MONDAY, 20th September, 1909, at 9.30.

For the Michaelmas Half-Term, MONDAY, 1st November, 1909, at 3.

For the Lent Term, MONDAY, 3rd JANUARY, 1910, at 2.

For the Lent Half-Term, MONDAY, 14th FEBRUARY, 1910, at 3.

For the Midsummer Term, MONDAY, 18th APRIL, 1910, at 2.

For the Midsummer Half-Term, MONDAY, 6th JUNE, 1910, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
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The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

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ALLEGRO
CON MOTO E CON VARIAZIONI } from Quintet (Op. 115) *Brahms.*

Clarinet, Two Violins, Viola and Violoncello.

Mr. E. J. AUGARDE, Miss IRENE LE BRUN, Mr. EDWIN QUAIFE,
Miss PHYLLIS MITCHELL and Mr. BENNO PITT.

SONGS ... { "A moonlight night" } ... *York Bowen.*
... { "An Evensong" }
Miss MILDRED AVIS.

CHACONNE—Pianoforte *Bach-Busoni.*
Miss KATHARINE HOGG.

SONG "The Erl-King" *Schubert,*
Mr. WILLIAM J. SAMUELL.

FANTASIA—Pianoforte *Felix Swinstead.*
Miss EVELYN DAWKIN.

SONGS ... { "Over the sea" } *Frank St. Leger*
... { "Woodland thoughts" }
Miss OLIVE TURNER. (STUDENT).
(Ross Scholar).

RECITATION ... "The Lady of Shalott" ... *Tennyson.*
Musical Accompaniment by Amy E. Horrocks.
Miss PHYLLIS TERRY.

Violin—Miss PHYLLIS NORMAN PARKER.

Violoncello—Miss PHYLLIS BOULTON.

Pianoforte—Miss NORAH CORDWELL.

SONG "Preislied" (*Die Meistersinger*) *Wagner.*
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THREE SHORT SKETCHES (MSS.)—Pianoforte *Adela Hamaton*
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Miss PHYLLIS MITCHELL and Mr. ARTHUR ALEXANDER.

SONGS { "Gestillte sehnsucht" } *Brahms.*
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ALLEGRO
CON MOTO E CON VARIAZIONI } from Quintet (Op. 115)
Clarinet, Two Violins, Viola and Violoncello. } *Brahms.*

MR. E. J. AUGARDE, MISS IRENE LE BRUN, MR. EDWIN
QUAIFE, MISS PHYLLIS MITCHELL AND MR. BENNO PITT.

SONGS ... { "A moonlight night"
"An Evensong" } ... *York Bowen.*
MISS MILDRED AVIS.

“A MOONLIGHT NIGHT.”

How beautiful is night !
No mist obscures, nor cloud, nor speck, nor
stain

Breaks the serene of heaven.

In full-orbed glory yonder moon divine rolls
through the dark-blue depths.

Beneath her steady ray the desert circle spreads

Like the round ocean girdled with the sky.

How beautiful is night ! *Robert Southey.*

“AN EVENSONG.”

GOOD-NIGHT ! dear love,
God guard thee through this night.

Thou art not near to me,

But in God's sight I know thou art,

And, knowing, cast my prayers unto the dome of
stars,

That unawares, some passing angel may perceive
them there.

And carry them to thee.

And where they were just light some star for me.

Some distant purity !

So should'st thou know the joys

Which flow from heaven to me.

Since my soul worships thee. *Mabel Felton.*

CHACONNE—Pianoforte *Bach-Busoni.*

MISS KATHARINE HOGG.

SONG "The Erl-King" *Schubert.*

MR. WILLIAM J. SAMUEL.

WHO rides there so late through night so wild ?
A loving father with his young child ;
He clasped his boy close with his fond arm,
And closer, closer, to keep him warm.

"My son, what makes thy sweet face grow so white ?"

"See, father, 'tis the Erl-King in sight !

The Erl-King stands there with crown and shroud !"

"My son, it is some misty cloud."

"Thou dearest boy, wilt come with me ?

And many games I'll play with thee ;

Where varied blossoms grow on the wold,

And my mother hath many a robe of gold."

"My father, my father, say didst thou not hear

The Erl-King whisper so low in mine ear ?"

"Be tranquil, then be tranquil, my child,

'Mong withered leaves the wind bloweth wild."

"Wilt come, proud boy, wilt thou come with me

Where my beauteous daughter doth wait for thee ?"

With my daughter thou'lt join in the dance ev'ry night,

She'll lull thee with sweet songs to give thee delight."

"My father, my father, and can'st thou not trace

The Erl-King's daughter in yon dark place ?"

"My son, my son, the form you there see

Is only the hollow grey willow tree."

"I love thee well. I'll have thee, I know not remorse,

And if thou'rt unwilling, I seize thee by force !"

"Oh, father ! my father ! thy child closer clasp,

The Erl-King hath seized me with icy grasp !"

His father shuddered, his face grew more wild,

He held to his bosom, his poor moaning child.

He reached that house with toil and dread,

But in his arms, lo, his child lay dead.

OVER THE SEA.

Over the blue, the blue of the sea,
I watched the morning waking.
What is the light of the sun to me,
My love is lost in the cruel sea,
And my heart, my heart is breaking.

WOODLAND THOUGHTS.

The wood, the wood is the realm of love,
The songsters are heard in the boughs above ;
The flowers caressed by the air soft and mild ;
Just as I caress thee, my darling child,
In the wood, the woodland shady.

The glow of the twilight is tinting all,
 And night is spreading her dusky pall ;
 Homeward we turn, but in our thoughts
 Lingers the spell that the wood has wrought,
 The wood, the woodland shady.

The wood, the wood is fresh and green,
 The branches are waving, sweet flowers are seen,
 And o'er the hilltops, into my heart,
 The bright blue sky and the sunbeams dart,
 In the wood, the woodland shady.

RECITATION "The Lady of Shalott" ... *Tennyson.*

Musical Accompaniment by Amy E. Horrocks.

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VIOLONCELLO—MISS PHYLLIS BOULTON.

PIANOFORTE—MISS NORAH CORDWELL.

SONG "Preislied" (*Die Meistersinger*) ... *Wagner.*

MR. CYNLAIS GIBBS.

MORNING was gleaming with roseate light,
 The air was filled
 With scent distilled
 Where, beauty beaming,
 Past all dreaming,
 A garden did invite.—
 Wherein, beneath a wondrous tree
 With fruit superbly laden,
 In blissful love-dream I could see
 The rare and tender maiden,
 Whose charms, beyond all price,
 Entranced my heart—
 Eva, in Paradise.—

Evening was darkling and night closed around ;
 By rugged way
 My feet did stray
 Towards a mountain,
 Where a fountain
 Enslaved me with its sound ;
 And there beneath a laurel tree,
 With starlight glinting under,
 In waking vision greeted me
 A sweet and solemn wonder ;
 See dropped on me the fountain's dew,
 That woman fair—
 Parnassus's glorious Muse.

Thrice happy day,
 To which my poet's trance gave place !
 That Paradise of which I dreamed,
 In radiance new before my face
 Glorified lay.
 To point the path the brooklet streamed :
 She stood beside me,
 Who shall my bride be,
 The fairest sight earth e'er gave,
 My Muse, to whom I bow,
 So angel-sweet and grave.
 I woo her boldly now.
 Before the world remaining,
 By might of music gaining
 Parnassus and Paradise !

THREE SHORT SKETCHES (MSS.)—Pianoforte

Adela Hamaton
 (STUDENT).

MISS ADELA HAMATON.

"A MOSAIC IN TEN PIECES"—Viola and Pianoforte

R. H. Walthew.

MISS PHYLLIS MITCHELL AND MR. ARTHUR ALEXANDER.

SONGS ... { " Gestillte sehnsucht " } ... *Brahms.*
 { " Geistliches Wiegenlied " }

MISS DOROTHEA WEBB.

VIOLA OBBLIGATO—MISS PHYLLIS MITCHELL.

" GESTILLTE SEHNSUCHT. "

IN gold'nen Abendschein getaucht,
 Wie feierlich die Wälder steh'n!
 In leise Stimmen der Vög'lein hauchet
 Des Abendwindes leises Weh'n.
 Was lispeln die Winde, die Vögelein?
 Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
 Im Herzen sonder Rast und Ruh'!
 Du Sehnen, das die Brust beweget,
 Wann ruhest du, wann schlummerst du?
 Beim Lispeln der Winde, der Vögelein,
 Ihr sehnenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in gold'ne Fernen
 Mein Geist auf Traumgefieder eilt,
 Nicht mehr an ewig fernen Sternen
 Mit sehnendem Blick mein Auge weilt;
 Dann lispeln die Winde, die Vögelein,
 Mit meinem Sehnen, mein Leben ein.

Friedrich Rückert.

" GEISTLICHES WIEGENLIED. "

DIE ihr schwebet um diese Palmen in Nacht und Wind,
 Ihr heil'gen Engel, stillt die Wipfel! Es schlummert
 mein Kind.

Ihr Palmen von Bethlehem in Windesbrausen,
 Wie mögt ihr heute so zornig sausen!
 O rauscht nicht also, schweiget, neiget euch leis' und lind,
 Stillt die Wipfel! Es schlummert mein Kind.

Der Himmelsknabe duldet Beschwerde ;
 Ach, wie so müd'er ward vom Leid der Erde,
 Ach, nun im Schlaf, ihm, leise gesänftigt, die Qual zerrinnt,
 Stillet die Wipfel! Es schlummert mein Kind.

Grimmige Kälte sauset hernieder,
 Womit nur deck' ich des Kindleins Glieder!
 O all' ihr Engel, die ihr geflügelt wandelt im Wind,
 Stillet die Wipfel, es schlummert mein Kind.

Emanuel Geibel.

CONCERTO GROSSO IN D, No. 1 *Corelli.*

Violino Primo Concertino, Violino Secundo Concertino,
 Violoncello, Violino Primo Ripieno, Violino Secundo
 Ripieno, Alto Viola, Violoncello.

THE ENSEMBLE CLASS.

CONDUCTOR OF ENSEMBLE CLASS—MR. HANS WESSELY.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing ..	Annually in Dec.
†PAREPA-ROSA	Singing ..	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	November, 1909
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1911
*SAINTON	Violin	January, 1912
†DOVE	Violin	September, 1910
*BROUGHTON PACKER BATH	Violin	December, 1909
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1911
*BROUGHTON PACKER BATH	Violoncello	December, 1909
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1910
†ROSS	Wind Instruments ..	September, 1910
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1910
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDAL BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	..	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)...	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1909-1910.

Michaelmas Term began THURSDAY, 23rd SEPTEMBER, 1909, and closes on WEDNESDAY, 15th DECEMBER, 1909.

Lent Term begins THURSDAY, 6th JANUARY, 1910, and closes on WEDNESDAY, 23rd MARCH, 1910.

Midsummer Term begins THURSDAY, 21st APRIL, 1910, and closes on WEDNESDAY, 20th JULY, 1910.

ENTRANCE EXAMINATIONS, 1909-1910.*

Entrance Examinations will be held:—

For the Lent Term, MONDAY, 3rd JANUARY, 1910, at 2.

For the Lent Half-Term, MONDAY, 14th FEBRUARY, 1910, at 3.

For the Midsummer Term, MONDAY, 25th APRIL, 1910, at 2.

For the Midsummer Half-Term, MONDAY, 6th JUNE, 1910, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students. both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
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Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
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Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert. 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student. Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
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Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
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Wilson, Miss Mary T., A.R.A.M.	1	1	0

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
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HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
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Agnew, Philip L., Esq.	3	3	0			
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Beauchamp, Henry, Esq.	1	1	0			
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Chitty, J. H. P., Esq. ...	1	1	0			
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Cooper, Edward E., Esq. ...				26	5	0
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Donaldson, Sir George ...	5	5	0			
Drinan, Mrs. ...	2	2	0			
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Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0
Graham, Mrs.	1	1	0			
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Harlow, Miss Bessie M.				12	12	0
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Harriss, Dr. Charles A. E., Hon. R.A.M.	2	2	0			
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Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
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Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
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Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq., Mus. D. Cantuar.; Hon. R.A.M.	1	1	0			
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Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
Iles, Edward, Esq.	1	1	0			
In Memoriam J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
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Kilmorey, The Right Hon. the Earl of, K.P.	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	1	1	0			
Kiver, Mrs. Ernest	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Knott, T. B., Esq., F.R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Langford, Mrs. C., A.R.A.M.	1	1	0			
Larkcom, Madame Agnes, F.R.A.M.	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Lawson, Mrs. Frank	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions		
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Leah, Miss Hilda	1	1	0			
Leaf, Mrs. Charles (deceased)				2	0	0
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.	1	1	0			
Leslie, Mrs.	1	1	0			
Leslie, John, Esq.				36	15	0
Lèvi, Edgardo, Hon. R.A.M.	1	1	0			
Lewis, J. Spedan, Esq.	2	2	0			
Lierhammer, Dr. Theo., Hon. R.A.M.	1	1	0			
Littleton, Augustus J., Esq.				5	5	0
LLOYD, Miss A. M.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield, Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lucas, Miss Beatrice Stanley, A.R.A.M.	1	1	0			
Mackenzie, Sir A. C., Mus.D., LL.D., D.C.L., F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas., M.A.	1	1	0			
Macpherson, Charles, Esq., F.R.A.M.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Majoribanks, E., Esq. (deceased)				57	15	0
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Marr, Mrs.	1	1	0			
Marshall, Sir Herbert	5	5	0			
Marshall, Julian, Esq. (deceased)				10	10	0
Marter, Mrs.	1	1	0			
Martin, Sir George C., M.V.O., Mus.D., Hon. R.A.M.	1	1	0			
Mathews, Ernest, Esq.	2	2	0			
Matthay, Tobias, Esq., F.R.A.M.	1	1	0			
May, Miss H. E., A.R.A.M.	1	1	0			
Maye, Miss F., L.R.A.M.	1	1	0			
McEwen, J. B., Esq., M.A., F.R.A.M.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
Metzler and Co., Messrs.				2	2	0
Meux, Thomas, Esq.	1	1	0			
Middlesex Choral Union				10	10	0
Miles, Percy H., Esq., A.R.A.M.	1	1	0			
Mitchell, Miss H. D.	1	1	0			
Moore, Alfred, Esq.	2	2	0			
Moore, Frederick, Esq., A.R.A.M.	1	1	0			
Moretti, Giulio, Esq., Hon. R.A.M.	1	1	0			
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
Mortimer, Chas., Esq., J.P.	1	1	0			
Morton, E., Esq., A.R.A.M.	1	1	0			
Moss, Miss Katie E. B., A.R.A.M.	1	1	0			
Mukle, Miss Annie V., A.R.A.M.				12	12	0
Needham, Dr. Joseph	1	1	0			
Newman, Miss Emily, in memory of the late R. Newman, Esq.	1	1	0			
Nicholls, Edward W., Esq.				26	5	0
Noble, Saxton W. A., Esq.	3	3	0			

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SCENA "Roberto, o tu che adoro" *Meyerbeer.*

Miss MARGARET ISMAY.

UNGARISCH FANTASIE—Pianoforte *Liszt.*

Miss JOYCE SAVAGE.

BECHSTEIN GRAND PIANOFORTE.

PROGRAMME.

TUESDAY, DEC. 14, 1909.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

{ ELEGY
WALTZ-INTERMEZZO } from Miniature Suite (MS.)
Henry Gilleece Dutton
(STUDENT).

{ "DANCE OF THE HUNGER OF KAA,"
from "Jungle Suite" (MS.) ... Morton Stephenson
(STUDENT).

SONGS { "In haven"
"Sabbath morning at sea" } (Sea-Pictures, Nos. 2 and 3)
Elgar.

MISS HILDA MAY CAMPBELL.

"IN HAVEN."

CLOSELY let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

“SABBATH MORNING AT SEA.”

THE ship went on with solemn face :
 To meet the darkness on the deep,
 The solemn ship went onward.
 I bowed down weary in the place ;
 For parting tears and present sleep
 Had weighed mine eyelids downward.

The new sight, the new wondrous sight !
 The waters around me, turbulent,
 The skies, impassive o'er me,
 Calm in a moonless, sunless light,
 As glorified by even the intent
 Of holding the day glory !

Love me, sweet friends, this Sabbath day,
 The sea sings round me while ye roll
 Afar the hymn, unaltered,
 And kneel, where once I knelt to pray,
 And bless me deeper in your soul
 Because your voice has faltered.

And though this Sabbath comes to me
 Without the stolèd minister
 And chanting congregation,
 God's Spirit shall give comfort, He
 Who brooded soft on waters drear,
 Creator on creation ;

He shall assist me to look higher,
 Where keep the saints, with harp and song,
 An endless Sabbath morning ;
 And, on that sea commixed with fire,
 Oft drop their eyelids raised too long
 To the full Godhead's burning.

FIRST MOVEMENT (ALLEGRO MODERATO)

from Concerto in G major (Op. 58)—Pianoforte ... *Beethoven.*

MASTER VIVIAN LANGRISH.

DRAMATIC SCENE, "The Witch of Endor" ... *Purcell.*

MISS OLIVE TURNER, MR. ALBERT MAIDEN
AND MR. ALBERT BROWN.

(THE ORCHESTRAL ACCOMPANIMENT WRITTEN AND ARRANGED BY
MR. F. CORDER.)

IN guilty night and hid in false disguise,
Forsaken Saul to Endor comes and cries :

Saul.

Woman, arise ! Call pow'rful arts together,
And raise the ghost whom I shall name, up hither.

Witch.

Why should'st thou wish me die ? Forbear, my son !
Dost thou not know what cruel Saul has done ?
How he has killed—has killed and murdered all,
All that were wise and could on spirits call ?

Saul.

Woman, be bold ; do but the thing I wish.
No harm from Saul shall come to thee for this.

Witch.

Whom shall I raise or call ? I'll make him hear.

Saul.

Old Samuel ; let only him appear.

Witch.

Ah !—ah !

Saul.

What dost thou fear ?

Witch.

Nought else but he ;
For thou art Saul and hast beguiléd me.

Saul.

Peace, and go on ! What seest thou ? let me know.

Witch.

I see the gods ascending from below.

Saul.

Who 's he that comes ?

Witch.

An old man mantled o'er.

Saul.

O, that is he ! let me that ghost adore !

The Spirit of Samuel.

Why hast thou robb'd me of my rest ? To see
That which I hate—this wicked world and thee

Saul.

Oh—oh ! I'm sore distress'd—vexed sore !
God has left me and answers me no more.
Distress'd with war, with inward terrors too ;
For pity's sake tell me, what shall I do ?

Samuel.

Art thou forlorn of God and com'st to me ?
What can I tell thee, then, but misery ?
Thy kingdom's gone into thy neighbour's race ;
Thine host shall fall by sword before thy face.
To-morrow, then, till then, farewell—and breathe.
Thou and thy son shall be with me beneath.

All.

Farewell !

To the musical amateur of to-day, however cultured, Henry Purcell is little but a name. Two or three songs and cathedral anthems comprise all of his music that is accessible to the public, and although a Purcell Society has been in existence for the last thirty years, it has not succeeded in bringing more than fifteen volumes of his not very extensive MSS. into print. It does not speak well for our national pride that we should leave the works of our very greatest composer in oblivion for 250 years.

Saul and the Witch of Endor is a work quite *sui generis*. The text is paraphrased (by whom is not stated) from the Bible, and the voices are used as a chorus to open and conclude the scene, but for the rest they impersonate the three characters, *Saul*, the *Witch* and the *Spirit of Samuel*. As with many works of the period, the composer furnished no accompaniment but a meagre figured bass. In this form the work is to be found in the collection by James Corfe entitled "The Beauties of Purcell," but to perform it in this

condition is impossible. Finding that the vocal parts were of a bold and free declamatory character that could be only compared with the dramatic work of Wagner, I ventured on the experiment of furnishing them with a perfectly modern orchestral support, such as I can imagine that Purcell would have written had he lived in the present day. This dressing-up was not so difficult as might be supposed, owing to the astounding richness of Purcell's harmony. The hearer will understand that the details of the accompaniment and the interludes are entirely my own, but he will find it hard to believe that the indications of the figured bass have been scrupulously observed, save in two small places where the substitution of "interrupted cadences" for "full closes" has enhanced the continuity of the music. I would call special attention to the weird progressions in the opening and concluding *ensembles*, and to the entire absence of stock phrases from the unsurpassable recitatives.

F. C.

NAUTICAL OVERTURE "Nelson" ... *S. Hartley Braithwaite*
(STUDENT).

SCENA "Where sets the sun" (*Story of Sayid*) ... *Mackenzie.*
MR. WILSON THORNTON.

WHERE sets the sun a-down the crimson west
My native valley lies ;

There, by a gentle stream that murmurs "rest,
My father's tents arise.

Fearing no harm, the happy peasant tills,
The woolly flocks increase,
The shepherd's pipe is heard upon the hills
And all around is peace.

When from afar loud clarions trumpeted
Defiance to the foe,
And our brave warriors clamoured to be led,
My father bade me go.
With trembling hands he bless'd me on that day,
I kneeling at his feet.

"Go forth, my son, while I to heaven shall pray,
That we again may meet."

And he has prayed to heaven, while I have fought,
 As none have prayed before.
 Aged and worn, with but a single thought,
 To see his son once more,
 Oh ! grant him to behold my face again,
 That joy his heart may fill.
 I will return, take ye my word, and then
 Do with me as ye will,

Lend me my life, to hold
 As something borrowed from thine hand
 Which I will bring again.

Joseph Bennett.

CONCERTO in D (Op. 31)—Violin *Vieuxtemps.*
 MISS ISABEL ROMANG.

SCENA "Roberto, o tu che adoro" *Meyerbeer.*
 MISS MARGARET ISMAY.

ROBERTO, o tu che adoro,
 A cui donai mia fè,
 Deh mira il mio terror !
 Ah, per te pietà de imploro,
 Pietà, pietà !
 Abbi pietà di me !
 Nò, nò, nò, nò !
 E fiaver, che il tuo core,
 La fede, e l'onor calpesti ?
 Tu ommaggio a me rendesti,
 Or vedi me al tuo piè,
 Si al tuo piè !
 Ah ! per te, e' l résto.

UNGARISCH FANTASIE—Pianoforte *Liszt.*
 MISS JOYCE SAVAGE.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
‡JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
‡SAINTON-DOLBY	Singing	September, 1910
‡GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
‡MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1910
‡DOVE	Violin	December, 1909
*BROUGHTON PACKER BATH	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1911
*CHARLES OLDHAM	Violoncello	December, 1909
*BROUGHTON PACKER BATH .. ..	.. ..	Michaelmas, 1910
*ORCHESTRAL INSTRUMENTS (six)	Wind Instruments..	September, 1910
†ROSS	Any branch of Music	Conferred annually
†BOWEN GIFT .. ..	.. ..	.. ..
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1910
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on page 22 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students) 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

†Diction 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 0 15 0

Fencing (per course of twelve lessons) 2 2 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1909-1910.

Michaelmas Term began THURSDAY, 23rd SEPTEMBER, 1909, and closes on WEDNESDAY, 15th DECEMBER, 1909.

Lent Term begins THURSDAY, 6th JANUARY, 1910, and closes on WEDNESDAY, 23rd MARCH, 1910.

Midsummer Term begins THURSDAY, 21st APRIL, 1910, and closes on WEDNESDAY, 20th JULY, 1910.

ENTRANCE EXAMINATIONS, 1910.*

Entrance Examinations will be held:—

For the Lent Term, MONDAY, 3rd JANUARY, 1910, at 2.

For the Lent Half-Term, MONDAY, 14th FEBRUARY, 1910, at 3.

For the Midsummer Term, MONDAY, 25th APRIL, 1910, at 2.

For the Midsummer Half-Term, MONDAY, 6th JUNE, 1910, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	50	0	0
the gift of his Widow	52	10	0
In memory of Miss Esther Hill, the gift of her friends	5	5	0
Alma Mater Male-Voice Choir	6	1	0
Anonymous, per Secretary	10	0	0
Blakiston, Sydney, Esq.	3	3	0
Bowen, E., Esq.	2	2	0
Bowen, E., Esq. (2nd donation)	5	5	0
Bowen, E., Esq. (3rd donation)	52	10	0
Chapman, Spencer, Esq.	1	1	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	2	0	0
Curwen, J. Spencer, Esq., F.R.A.M.	10	10	0
Dobree, Bonamy, Esq. (deceased)	2	2	0
Feeny, Peter J., Esq., J.P.	1	1	0
Forrest, Miss Ada, A.R.A.M.	2	2	0
Gill, Allen, Esq., F.R.A.M.	10	10	0
Goldsmid, Lady	1	1	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	100	0	0
Haynes, Battison, Esq., the Bequest of the late	10	0	0
Hereford Festival 1906 Committee	52	10	0
Homan, E. Esq. (per Fred. Walker, Esq.)	2	2	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Lewis, Miss L.	5	5	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	100	0	0
Macfarren, Walter, Esq., Bequest of the late	1	1	0
Macirone, Miss C. A., F.R.A.M.	100	0	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	1	1	0
Mallam, Dalton, Esq.	2	2	0
Margetson, Stewart, Esq.	52	10	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	5	5	0
Mayer, Daniel, Esq., J.P.	3	3	0
Moorsom, Mrs.	1	1	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	52	10	0
Probyn-Williams, Miss H. H.	105	0	0
Ramsden, Archibald, Esq.	100	0	0
Ramsden, Archibald, Esq. (2nd donation)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.			

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

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Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	8	8	0
King, Frederic, Esq., Hon. R.A.M.	2	2	0
Levi, Edgardo, Esq., Hon. R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	4	19	0
Roller, Mrs. Alexander	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
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Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
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Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boorman, Miss Mabel, L.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Brandon, Miss	1	1	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			

					Annual Subscriptions.			Donation or Life Subscriptions.		
					£	s.	d.	£	s.	d.
Broadwood & Sons, Ltd., Messrs. John	...	...	...	...	5	5	0	200	0	0
Broadwood, Walter S., Esq.	...	...	...	...				10	0	0
Broxholme, Mrs. Fred. G.	...	...	...	...				26	5	0
Burnett, A., Esq., Hon. R.A.M.	...	...	...	...	1	1	0			
Bury, H. Entwisle, Esq.	...	...	...	...	2	2	0			
Cable, R. M., Esq.	...	...	...	...	1	1	0			
Castle, Miss Sylvia	...	...	...	...	1	1	0			
Cater, J. J., Esq.	...	...	...	...	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	...	...	...	...	1	1	0			
Chappell & Co., Ltd., Messrs.	...	...	...	...	5	5	0			
Child, Miss Annie M., A.R.A.M.	...	...	...	...	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)	...	...	...	...				52	10	0
Chitty, J. H. P., Esq.	...	...	...	...	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	...	...	...	...	1	1	0			
Collard & Collard, Messrs.	...	...	...	...	5	5	0			
Collins, The Right Hon. Lord	...	...	...	...	2	2	0			
Cooper, Edward E., Esq.	...	...	...	...				26	5	0
Cooper, Edward E., Esq. (2nd donation)	...	...	...	...				26	5	0
Copland, Charles, Esq., A.R.A.M.	...	...	...	...	1	1	0			
Corder, F., Esq., F.R.A.M.	...	...	...	...	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	...	...	...	...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)	...	...	...	...				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.	...	...	...	...				52	10	0
Crompton, Hon. Mrs.	...	...	...	...	1	1	0			
Crowe, Mrs. George (Miss Bateman)	...	...	...	...	1	1	0			
Cullum, H. J., Esq.	...	...	...	...	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	...	...	...	...	1	1	0			
Dale, C. J., Esq.	...	...	...	...	3	3	0			
Davies, Miss Jessie, A.R.A.M.	...	...	...	...	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	...	...	...	...	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	...	...	...	...	1	1	0			
De Rothschild, Alfred, Esq.	...	...	...	...	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	...	...	...	...	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	...	...	...	...	1	1	0			
Dobbie, Robert, Esq.	...	...	...	...	2	2	0			
Dobree, Bonamy, Esq. (deceased)	...	...	...	...				5	5	0
Donaldson, Sir George	...	...	...	...	5	5	0			
Drinan, Mrs.	...	...	...	...	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)	...	...	...	...				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	...	...	...	...	1	1	0			
Ebsworth, Miss	...	...	...	...	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.	...	...	...	...				26	5	0
Erard, Messrs. S. & P.	...	...	...	...	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	...	...	...	...	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	...	...	...	...	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	...	...	...	...	1	1	0			
Ferrari, Miss F. J.	...	...	...	...	1	1	0			
Fitton, Walter, Esq., F.R.A.M.	...	...	...	...	1	1	0			
Fleming, Miss Fannie	...	...	...	...	1	1	0			
Flux, Neville, Esq., A.R.A.M.	...	...	...	...	2	2	0			
Fox, Miss Esther J.	...	...	...	...	1	1	0			

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	£	s.	d.	£	s.	d.
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gill, C. H. Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goad, G. Lindsay, Esq.	1	1	0			
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
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Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Griffin, Mrs. W. Chilton	1	1	0			
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Hailstone, Mrs.				12	12	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0			
Hamlin, Miss	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Harriss, Dr. Charles A. E., Hon. R.A.M.	2	2	0			
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
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STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L. F.R.A.M.

Directors of Ensemble Playing Classes—

HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M.

LOUIS ZIMMERMANN, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra—F. CORDER, F.R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.

❧ PROGRAMME. ❧



ALLEGRO MA NON TANTO } from Quintet (Op. 81)—
DUMKA (ANDANTE CON MOTO) } Pianoforte and Strings *Dvorák.*

Miss NORAH CORDWELL, Mr. EDWIN QUAIFFE, Mr. WILLIE DAVIES,
Miss PHYLLIS MITCHELL, AND Mr. BENNO PITT.

SONG “Don Juan’s Serenade” ... *Tschaïkowsky.*

Mr. CONSTANTINE MORRIS.
(Ada Lewis Scholar.)

THREE CONCERT STUDIES (C minor, F major and
E flat major) (MSS.)—Pianoforte* *Sydney Rosenbloom.*
(STUDENT.)

Mr. SYDNEY ROSENBLOOM.

RECIT., “Trahir Vincent” }
AIR, “Mon cœur ne peut changer” } (Mireille) *Gounod.*

Miss ELSIE REDFERN.
(Anne E. LLoyd Exhibitioner.)

SUITE—Flute and Pianoforte *Widor.*

Scherzo. Romance. Finale.

Miss EDITH PENVILLE AND Miss NELLIE FULCHER.
(Ross Scholar.) (Charles Oldham Scholar.)

AIR, “Have mercy upon me, O Lord” (*St. Matthew Passion*) *Bach.*

Miss ELLA CASPERS.
(Associated Board Exhibitioner.)

Organ.—Mr. EDWARD H. HOLLINGHAM.
(Stainer Exhibitioner.)

Violin.—Miss ZONA TRADER.
(Associated Board Exhibitioner.)

ALLEGRO CON FUOCO } from Quintet in C (Op. 77)—Two Violins,
 FINALE (ALLEGRO ASSAI) } Viola, Violoncello and Double Bass
Dvorák.

MISS IRENE LE BRUN, MISS OLIVE TYDEMAN, MR. ARTHUR QUAIFE,
 MR. BENNO PITT, AND MR. PAUL J. STANLEY.

ARIA ... “Un’ aura amorosa” (*Così fan tutte*) ... *Mozart.*
 SONG ... “O Sun that wakenest” ... *F. Corder.*

MR. F. ERNEST OSBORNE.

CAPRICCIO VALSE—Violin ... *Wieniawski.*

MR. HARRY W. NORRIS.
 (Associated Board Exhibitioner.)

SONGS ... { “The first rose” } (*Spring Songs*) *Mackenzie.*
 { “Spring is not dead” }

MISS MAY PURCELL.
 (Baume Manx Scholar.)

CHROMATIC FANTASIA AND FUGUE—Pianoforte† ... *Bach.*

MR. FRANK HUTCHENS.
 (Thalberg Scholar.)

* PIANOFORTE BY MESSRS S. AND P. ERARD.

† PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

WEDNESDAY, FEB. 23, 1910.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

ALLEGRO MA NON TANTO } from Quintet (Op. 81)—
DUMKA (ANDANTE CON MOTO) } Pianoforte and Strings
Drorák.

MISS NORAH CORDWELL, MR. EDWIN QUAIFFE,
MR. WILLIE DAVIES, MISS PHYLLIS MITCHELL, AND
MR. BENNO PITT.

SONG ... "Don Juan's Serenade" ... Tschaiikowsky.

MR. CONSTANTINE MORRIS.
(Ada Lewis Scholar.)

VEILED in purple gloom of midnight
Lies the golden land asleep.
Come, beloved, to thy window,
Where a faithful watch I keep.
All who dare upon my lady
Cast but one unflatt'ring breath,
All who dare proclaim a rival,
All I challenge to the death.

The grey sky is flushing,
Long since the moon set :
I call thee, beloved,
Come forth, my Nicette.

From Seville to far Grenada,
 'Twixt the sundown and the dawn,
 Darkness rings with gallants singing
 And the clash of daggers drawn.
 Every night beneath the window
 Lovers meet in song or strife,
 So I bring to thee my lady
 All my songs and all my life.

The grey sky is flushing,
 Long since the moon set :
 I call thee, beloved,
 Come forth, my Nicette.

THREE CONCERT STUDIES (C minor, F major, and
 E $\flat$ major) (MSS.)—Pianoforte* ... *Sydney Rosenbloom.*
 (STUDENT.)

MR. SYDNEY ROSENBLOOM.

RECIT., "Trahir Vincent" }
 AIR, "Mon cœur ne peut changer" } (*Mireille*) ... *Gounod.*

MISS ELSIE REDFERN.
 (Anne E. LLoyd Exhibitioner.)

"TRAHIR VINCENT."

TRAHIR Vincent
 Vraiment ce serait être folle !
 Quand passe le bonheur
 S'il n'est pris—il s'envole.

"MON CŒUR NE PEUT CHANGER."

MON cœur ne peut changer !
 Souviens toi que je t'aime,
 Vincent, ô mon Vincent !
 Pourquoi nous affliger ?

Ta triste solitude,
 Et ta pauvreté même
 Avec toi pour toujours,
 Je veux tout partager,
 Mon cœur ne peut changer.
 Dans ta pauvre maison
 Je suis prête à te suivre,
 À ton foyer désert
 Je suis prête à m'asseoir
 Cet humble sort m'enchanté,
 Et ce rêve m'énivre,
 Qui croit tenter mon âme
 Emporte un fol espoir !

Non ! Jamais ! Jamais ! Ah !
 À toi mon âme,
 Je suis ta femme
 Malgré leur blâme,
 Je t'appartiens !
 Fièvre et ravie
 En cette vie,
 Mon cœur n'envie
 De plus doux biens
 Que Dieu m'entende
 Ma joie est grande,
 Si dans la lande
 Je suis tes pas !
 Et si mon rêve
 Sur l'humble grève
 Un jour s'achève
 Entre tes bras.
 O mon Vincent, O mon Vincent !
 Souviens toi que je t'aime,
 À toi mon âme !

SUITE—Flute and Pianoforte *Widor.*

Scherzo. Romance. Finale.

MISS EDITH PENVILLE AND MISS NELLIE FULCHER.

(Ross Scholar.)

(Charles Oldham Scholar.)

AIR, "Have mercy upon me, O Lord" (*St. Matthew Passion*) *Bach.*

Miss ELLA CASPERS.

(Associated Board Exhibitioner.)

Organ.—MR. EDWARD H. HOLLINGHAM.

Violin.—Miss ZONA TRADER.

HAVE mercy upon me, O Lord, for I am in trouble:
My strength faileth me because of mine iniquity, and my
bones are consumed. PSALM xxxi., vv. 9, 10.

ALLEGRO CON FUOCO } from Quintet in C (Op. 77)—
FINALE (ALLEGRO ASSAI) } Two Violins, Viola, Violoncello
and Double Bass ... *Dvorák.*

Miss IRENE LE BRUN, Miss OLIVE TYDEMAN,
MR. ARTHUR QUAIFFE, MR. BENNO PITT, AND
MR. PAUL J. STANLEY.

ARIA ... "Un' aura amorosa." (*Così fan tutte*) ... *Mozart.*
SONG ... "O Sun, that wakenest" ... *F. Corder.*
MR. F. ERNEST OSBORNE.

"UN' AURA AMOROSA."

UN' aura amorosa del nostro
tesoro, un dolce ristoro al
cor porgerà.

Al cor che nudrito da speme
d'amore, di un' esca migliore
bisogno non ha.

"O SUN, THAT WAKENEST."

 SUN, that wakenest all to bliss or pain,
O Moon, that layest all to sleep again,
Shine sweetly, shine sweetly;
Twice my love hath smil'd on me,
My love hath smil'd on me.

O birds, that warble to the morning sky,
 O birds, that warble as the day goes by,
 Sing sweetly, sing sweetly ;
 Twice my love hath smil'd on me,
 My love hath smil'd on me.

O dewy flow'rs, that open to the sun,
 O dewy flow'rs, that close when day is done,
 Blow sweetly, blow sweetly ;
 Twice my love hath smil'd on me.

O trefoil, sparkling on the rainy plain,
 O rainbow, with three colours after rain,
 Shine sweetly, shine sweetly ;
 Thrice my love hath smil'd,
 My love hath smil'd on me,
 Thrice my love hath smil'd on me.

Tennyson.

CAPRICCIO VALSE—Violin *Wieniawski.*

MR. HARRY W. NORRIS.
 (Associated Board Exhibitioner.)

SONGS { "The first rose" } (*Spring Songs*)
 { "Spring is not dead" } *Mackenzie.*

MISS MAY PURCELL.
 (Baume (Manx) Scholar.)

"THE FIRST ROSE."

THE rose that in the springtime ventures forth
 To woo the zephyr with her crimson smiles
 and odorous wiles,
 Too often chances on the cruel North ;
 For every kiss of his cold lips
 With poisonous blight her beauty nips,
 Till, one by one, with downcast head,
 She weeps away her petals red.
 And with the last bereft of life and light
 Sighs forth her passionate soul on the dark
 lap of night.

“ SPRING IS NOT DEAD.”

SNOW on the earth ; though March is well nigh over,
Ice on the flood ;

Fingers of frost where late the hawthorn cover

Burgeoned with bud.

Yet in the drift the patient primrose hiding,

Yet in the stream the glitt'ring troutlet gliding,

Yet from the root the sap still upward springing,

Yet overhead one faithful skylark singing,

“ Spring is not dead ! Spring is not dead, is not dead ! ”

Brows fringed with snow, the furrowed brows of sorrow,

Cheeks pale with care :

Pulses of pain that throb from night till morrow ;

Hearts of despair !

Oh, yet take comfort, still your joy approaches,

Dark is the hour that on the dawn encroaches,

April's own smile shall yet succeed your sighing,

April's own voice set every songbird crying,

“ Spring is not dead ! Spring is not dead, is not dead ! ”

CHROMATIC FANTASIA AND FUGUE—Pianoforte†

Bach.

MR. FRANK HUTCHENS.

(Thalberg Scholar.)

* PIANOFORTE BY MESSRS. S. AND P. ERARD.

† PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 19). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALÉ BENNETT	Any branch of Music	April, 1910
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte	September, 1910
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS.. ..	Composition	September, 1910
*JOSEPHINE TROUP	Composition	September, 1910
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1910
†DOVE	Violin	December, 1909
*BROUGHTON PACKER BATH	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1911
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH	Violoncello	Michaelmas, 1910
†ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	September, 1910
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	.. ..
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDAL BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

11.—Wind Instrument Students accepted under the arrangement referred to on page 22 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1909-1910.

Michaelmas Term began THURSDAY, 23rd SEPTEMBER, 1909, and closed on WEDNESDAY, 15th DECEMBER, 1909.

Lent Term began THURSDAY, 6th JANUARY, 1910, and closes on WEDNESDAY, 23rd MARCH, 1910.

Midsummer Term begins THURSDAY, 21st APRIL, 1910, and closes on WEDNESDAY, 20th JULY, 1910.

ENTRANCE EXAMINATIONS, 1910.*

Entrance Examinations will be held:—

For the Midsummer Term, MONDAY, 25th APRIL, 1910, at 2.

For the Midsummer Half-Term, MONDAY, 6th JUNE, 1910, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	14	2	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	2	2	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Hes, Edward, Esq.	8	8	0
King, Frederic, Esq., Hon. R.A.M.	4	4	0
Lévi, Edgardo, Esq., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	6	12	0
Roller, Mrs. Alexander... ..	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY THE KING	25	0	0			
HER MOST GRACIOUS MAJESTY THE QUEEN	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., A.R.A.M.	1	1	0			
Brandon, Miss	1	1	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Castle, Miss Sylvia	1	1	0			
Cater, J. J., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., A.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Collins, The Right Hon. Lord	2	2	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Crowe, Mrs. George (Miss Bateman)	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, C. J., Esq.	3	3	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, Robert, Esq.	2	2	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Flux, Neville, Esq., A.R.A.M.	2	2	0			
Fox, Miss Esther J.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
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ON

Monday Afternoon, February 7, 1910,

At Three o'clock.

Programme

FIRST MOVEMENT FROM SYMPHONY IN G MINOR—Organ ... *Widor.*

Mr. EDWARD H. HOLLINGHAM.
(Stainer Exhibitioner.)

SONG "Villanelle" ... *Eva Dell'Acqua.*

Miss DOROTHY MOSTYN.

SONATA, No. 5—Organ... .. *Mendelssohn.*

Choral. Andante. Allegro Maestoso.

Mr. HORACE PERRY.
(Thomas Threlfall Scholar.)

AIR "Have mercy upon me, O Lord" (*St. Matthew Passion*) *Bach.*

Miss ELLA CASPERS.
(Associated Board Exhibitioner.)

Organ.—Mr. EDWARD H. HOLLINGHAM.
Violin.—Mr. ZONA TRADER.

SCHERZO FROM FIFTH SONATA—Organ *Guilmant.*

Miss ELLEN M. FULTON.

ANDANTE AND RONDO CAPRICCIOSO—Violin *Saint-Saëns.*

Miss NELLIE FULCHER.
(Charles Oldham Scholar.)

Programme.

SONGS ... { "The first rose"
"Spring is not dead" } (*Spring Songs*) Mackenzie.

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FINALE FROM SONATA IN G MINOR—Organ Piutti.

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(Ada Lewis Scholar.)

PRELUDE AND FUGUE IN D—ORGAN Bach.

Mr. STUART DUNCAN.
(Ada Lewis Scholar.)

SONG "My resting place" ... Schubert.

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VIOLA.

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VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
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WALENN, HERBERT, F.R.A.M.
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CLINTON, G. A., Hon. R.A.M.

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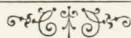
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(Principal.)
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" Cartwright, M.*
" Fridlander, D.*
" Godson, V.*
Mr. Hawke, J.*
Miss Horton, G.*
" Le Brun, I. R.*
Mr. List, D.*
" Morris, G. L.*
" Norris, H. W.*
Miss Parker, P. A. N.*
" Pooll, M. Batten.*
" Powell, G.*
Mr. Quaife, E.*
Miss Shelton, D.*
" Spencer, E.*
" Tydeman, I. O.*

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- Mr. Szczepanowski, L.†
(Principal.)
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" Bayly, B. M.*
Mr. Bray, E.*
Miss Brodie, O. I.*
" Carter, D.*
" Clarke, C.*
" Dodd, H. M.*
" Higginbotham, B.*
" McLennen, N. R.*
" Morgan, M.*
" Pitcher, E. C.*
" Russell, B.*
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" Tanner, E. M.*
" Timothy, H.*
" Wells, A. M.*
" Whittingham, B.*

Violas.

- Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Chapman, A.

Violas (continued).

- Mr. Dyson, A. E.†
Miss Lethaby, M.†
" Mitchell, P.*
Mr. Quaife, A.*
" Smith, W.
" Starr, H. R.†
" Wyand, J. H.

'Cellos.

- Mr. Hambleton, J. E.†
(Principal.)
Miss Boulton, P.*
" Donaldson, F.*
" Forster, D.*
" Hughes, E.*
" Juler, G. A.*
Mr. Latham, C.*
" Lodge, H. W.*
Miss Martin, E.*
Mr. Montefiore, V.*
Miss O'Brien, K. J.*
Mr. Pitt, B.*

Double Basses.

- Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.
" Hobday, C.
" Kendall, F.
" Lodge, H. E.*
" Stanley, P.*
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

- Miss Penville, E.*
(Principal.)
Mr. Jones, E.*
(" Steiner, J. C.†)

Piccolo.

- Mr. Steiner, J. C.†

Oboes.

- Mr. Penn, L.*
(Principal.)
Miss Bull, L.†
(Mr. Malsch, W. M.)

Cor Anglais.

- Miss Bull, L.†

Clarinets.

- Mr. Augarde, E. J.*
(Principal.)
" Gomez, M.*

Bass Clarinet.

- Mr. Augarde, A.

Bassoons.

- Mr. James, E. F.
" James, W.

Contra Fagotti.

- Mr. Davis, W.

Horns.

- Mr. Borsdorf, A.
" Borsdorf, Oskar.*
" Brain, A. E.
" Chipchase, E.*
" Henderson, C. J.*

Trumpets.

- Mr. Solomon, J.†
" James, F.

Trombones.

- Mr. Matt, A. E.
" Geary, J.
" Gutteridge, T.

Tuba.

- Mr. Powis, R.

Glockenspiel.

- Mr. Schroeder, J.

Tympani.

- Miss Fulcher, N.*
Master Quaife, A.*

Bass Drum, Triangle, and Cymbals.

- Miss Fulcher, N.

Harp.

- Miss Maxted, G.*

Librarian.

- Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖



COMEDY OVERTURE, "The Pierrot of the Minute" *Granville Bantock.*

SCENA (MS.) ... "The awakening of Ianthé" *Henry Gilleece Dutton.*
(STUDENT.)

Miss OLIVE TURNER.
(Ross Scholar.)

VARIATIONS SYMPHONIQUES—Pianoforte *César Franck.*

Mr. PERCY HUGHES.
(Liszt Scholar.)

AIR ... "Charmant oiseau" (*La Perle du Brésil*) *Félicien David.*

Miss PHILLIDA TERSON.
Flute Obligato—Miss EDITH PENVILLE.

ROMANCE (Op. 26)—Violin *Svendsen.*

Master WILLIE DAVIES.
(Sainton Scholar.)

SONG, "Adamastor, King of oceans unbounded" (*L'Africaine*) *Meyerbeer.*

Mr. POWELL EDWARDS.

SCENE "The Witch of Endor" *Purcell.*
Orchestrated by F. Corder.

Miss OLIVE TURNER, Mr. ALBERT MAIDEN, AND
Mr. ALBERT BROWN.

SCOTTISH CONCERTO (Op. 55)—Pianoforte *Mackenzie.*

Mr. FRANK ST. LEGER.
(Potter Exhibitioner.)

AIR ... "Ocean, thou mighty monster" (*Oberon*) *Weber.*

Miss LOUIE JAMES.

FINALE (FURIANT) FROM SUITE (Op. 39) FOR ORCHESTRA *Dvorák.*

CONCERT GRAND PIANOFORTE BY C. BECHSTEIN.

PROBATION

George Thompson, "The World of the Minute," Standard Book Co.

George Thompson, "The World of the Minute," Standard Book Co.

George Thompson, "The World of the Minute," Standard Book Co.

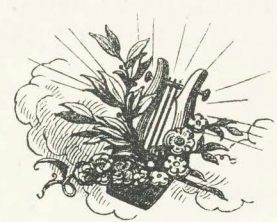
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PROGRAMME.

TUESDAY, MARCH 22, 1910.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

COMEDY OVERTURE, "The Pierrot of the Minute"

Granville Bantock.

SCENA (MS.) "The awakening of Ianthe"

Henry Gilleece Dutton.
(STUDENT.)

MISS OLIVE TURNER.

(Ross Scholar.)

HOW wonderful is Death,
And his brother, Sleep !
One, pale as yonder waning moon
With lips of lurid blue ;
The other, rosy as the morn
When throned on ocean's wave
It blushes o'er the world !
Ianthe doth not sleep the dreamless
Sleep of death ;
Her dewy eyes are closed,
And on their lids
The baby Sleep is pillowed :
Her golden tresses shade
The bosom's stainless pride,
Curling like tendrils of the parasite
Around a marble column.

Hark ! Whence that rushing sound ?
 'Tis like the wondrous strain
 That round a lonely ruin swells,
 'Tis softer than the west wind's sigh ;
 'Tis wilder than the unmeasured notes
 Of that strange lyre whose strings
 The genii of the breezes sweep.

Behold the chariot of the Fairy Queen !
 Celestial coursers stop
 Obedient to the reins of light :
 These the Queen of Spells drew in,
 And leaning graceful from the æthereal car
 Long did she gaze, and silently,
 Upon the slumbering maid.
 From her celestial car
 The Fairy Queen descended,
 And thrice she waved her wand.

Fairy.

“ Stars ! your balmiest influence shed !
 Elements ! your wrath suspend !
 Sleep, Ocean, in the rocky bounds
 That circle thy domain !
 Let not a breath be seen to stir,
 Let even the restless gossamer
 Sleep on the moveless air !
 Soul of Ianthe ! thou,
 Judged alone worthy of the envied boon
 That waits the good and sincere ; that waits
 Those who have struggled, and with resolute will
 Vanquished earth's pride and meanness,
 And have shone, the day-stars of their age ; —
 Soul of Ianthe ! Awake ! Arise ! ”

Adapted from “ Queen Mab ” (Shelley).

VARIATIONS SYMPHONIQUES—Pianoforte... *César Franck.*

MR. PERCY HUGHES.

(Liszt Scholar.)

AIR ... " Charmant oiseau " (*La Perle du Brésil*)
Félicien David.

Miss PHILLIDA TERSON.

Flute Obligato—Miss EDITH PENVILLE.

CHARMANT oiseau qui, sous l'ombrage,
Étale à nos yeux éblouis
Les couleurs de son beau plumage,
Mêlé d'azur et de rubis.
Quand sur la tige à fleur dorée,
Il se balance, tout joyeux,
Son aile brille, diaprée,
Ainsi qu'un prisme radieux.
Qu'il est joli, le Mysoli !
Quand sur sa couche de ramée
Que berce la brise en passant,
Repose sa compagne aimée,
Au baiser doux et caressant.
Le plaisir, fleur épanouie,
Dore et parfume tous ses jours !
Et doucement coule sa vie
Au sein des plus tendres amours !
Qu'il est joli, le Mysoli ! Ah !

ROMANCE (Op. 26)—Violin Scendsen.

MASTER WILLIE DAVIES.

(Sainton Scholar.)

SONG, " Adamastor, King of oceans unbounded " (*L'Africaine*)
Meyerbeer.

MR. POWELL EDWARDS.

ADAMASTOR, King of oceans unbounded,
Above the wave, by storm surrounded,
Rides he and stirs up the waters to foam.
Take care, beware, ship and sailor, as ye roam !
He now appears !

There, 'mid the lightning and thunder he'll be,
 Lord of the billows, a giant is he !
 See the waves, they leap to the sky ;
 Sinners all, prepare to die !
 Ah, tremble and fear, Ah, ah, ah !
 Come now, my men, make ready,
 The gale is blowing steady,
 Hold fast and ever faster
 To combat fell disaster,
 Or waves will be sweeping you into their keeping,
 And thus you shall die, yes, 'tis thus you shall die.
 Adamastor throws a challenge defiant,
 Over the thundering storm reigns he a giant,
 From Europe across to the lands of the West
 Warring ever, astride the ocean crest.

SCENE "The Witch of Endor" *Purcell.*
Orchestrated by F. Corder.

MISS OLIVE TURNER, MR. ALBERT MAIDEN, AND
 MR. ALBERT BROWN.

A second performance of the work is now given, because of the interest it awakened and also in order to reconcile the hearers to the peculiarities of the vocal part-writing, which fall strangely on even our modern ears.

IN guilty night and hid in false disguise,
 Forsaken Saul to Endor comes and cries :

Saul.

Woman, arise ! Call pow'rful arts together,
 And raise the ghost whom I shall name, up hither.

Witch.

Why should'st thou wish me die ? Forbear, my son !
Dost thou not know what cruel Saul has done ?
How he has killed—has killed and murdered all,
All that were wise and could on spirits call ?

Saul.

Woman, be bold ; do but the thing I wish.
No harm from Saul shall come to thee for this.

Witch.

Whom shall I raise or call ? I'll make him hear.

Saul.

Old Samuel ; let only him appear.

Witch.

Ah !—ah !

Saul.

What dost thou fear ?

Witch.

Nought else but he ;
For thou art Saul and hast beguiléd me.

Saul.

Peace, and go on ! What seest thou ? Let me know.

Witch.

I see the gods ascending from below.

Saul.

Who's he that comes ?

Witch.

An old man mantled o'er.

Saul.

O, that is he ! let me that ghost adore !

The Spirit of Samuel.

Why hast thou robb'd me of my rest ? To see
That which I hate—this wicked world and thee ?

Saul.

Oh—oh ! I'm sore distress—vexed sore !
God has left me and answers me no more.
Distress'd with war, with inward terrors too ;
For pity's sake tell me, what shall I do ?

Samuel.

Art thou forlorn of God and com'st to me ?
 What can I tell thee, then, but misery ?
 Thy kingdom 's gone into thy neighbour's race ;
 Thine host shall fall by sword before thy face.
 To-morrow, then, till then, farewell—and breathe.
 Thou and thy son shall be with me beneath.

All.

Farewell !

To the musical amateur of to-day, however cultured, Henry Purcell is little but a name. Two or three songs and cathedral anthems comprise all of his music that is accessible to the public, and although a Purcell Society has been in existence for the last thirty years, it has not succeeded in bringing more than fifteen volumes of his not very extensive MSS. into print. It does not speak well for our national pride that we should leave the works of our very greatest composer in oblivion for 250 years.

Saul and the Witch of Endor is a work quite *sui generis*. The text is paraphrased (by whom is not stated) from the Bible, and the voices are used as a chorus to open and conclude the scene, but for the rest they impersonate the three characters, *Saul*, the *Witch* and the *Spirit of Samuel*. As with many works of the period, the composer furnished no accompaniment but a meagre figured bass. In this form the work is to be found in the collection by James Corfe entitled "The Beauties of Purcell," but to perform it in this condition is impossible. Finding that the vocal parts were of a bold and free declamatory character that could be only compared with the dramatic work of Wagner, I ventured on the experiment of furnishing them with a perfectly modern orchestral support, such as I can imagine that Purcell would have written had he lived in the present day. This dressing-up was not so difficult as might be supposed, owing to the astounding richness of Purcell's harmony. The hearer will understand that the details of the accompaniment and the interludes are entirely my own, but he will find it hard to believe that the indications of the figured bass have been scrupulously observed, save in two small places where the substitution of "interrupted cadences" for "full closes" has enhanced the continuity of the music. I would call special attention to the weird progressions in the opening and concluding *ensembles*, and to the entire absence of stock phrases from the unsurpassable recitatives.

F. C.

SCOTTISH CONCERTO (Op. 55)—Pianoforte ...

Mackenzie.

MR. FRANK ST. LEGER.

(Potter Exhibitioner.)

AIR

... "Ocean, thou mighty monster" (*Oberon*) ... *Weber.*

MISS LOUIE JAMES.


 CEAN, thou mighty monster, that liest curled
 Like a green serpent round about the world,
 To musing eye thou art an awful sight,
 When calmly sleeping in the morning light.
 But when thou risest in thy wrath,
 And fling'st thy folds around some fated prow,
 Crushing the strong ribb'd bark as 'twere a reed,
 Then, ocean, art thou terrible indeed.

Still I see thy billows flashing,
 Through the gloom their white foam flinging,
 And the breakers' sullen dashing,
 In mine ear hope's knell is ringing.
 But lo, methinks a light is breaking,
 Slowly o'er the distant deep,
 Like a second morn awaking,
 Pale and feeble from its sleep.
 Brighter now behold 'tis beaming
 On the storm whose misty train,
 Like some shattered flag is streaming,
 Or a wild steed's flying mane.
 And now the sun bursts forth,
 The wind is lulling fast,
 And the broad wave but pants from fury past.

Cloudless o'er the blushing water,
 Now the setting sun is burning
 Like a victor red with slaughter,
 To his tent in triumph turning.
 Ah! perchance these eyes may never
 Look upon its light again.
 Fare thee well, bright orb, for ever,
 Thou for me wilt rise in vain.

But what gleams so white and fair,
 Heaving with the heaving billow ?
 'Tis a sea bird wheeling there,
 O'er some wretch's wat'ry pillow.
 No, it is no bird I mark.
 Joy ! it is a boat, a sail,
 And yonder rides a gallant bark,
 Unimpaired by the gale.
 O, transport, my Huon, haste down to the shore !
 Quick, quick, for a signal, this scarf shall be waved !
 They see me, they answer, they ply the strong oar,
 Huon ! my husband ; my love, we are saved !

FINALE (FURIANT) FROM SUITE (Op. 39)

FOR ORCHESTRA *Dvorák.*

CONCERT GRAND PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 34 to 39.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1910
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1910
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1910
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1910
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1911
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1910
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1910
†ROSS	Wind Instruments ..	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	.. ..

* Open. † Students of R.A.M. only

‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

11.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1909-1910.

Michaelmas Term began THURSDAY, 23rd SEPTEMBER, 1909, and closed on WEDNESDAY, 15th DECEMBER, 1909.

Lent Term began THURSDAY, 6th JANUARY, 1910, and closes on WEDNESDAY, 23rd MARCH, 1910.

Midsummer Term begins THURSDAY, 21st APRIL, 1910, and closes on WEDNESDAY, 20th JULY, 1910.

ENTRANCE EXAMINATIONS, 1910.*

Entrance Examinations will be held:—

For the Midsummer Term, MONDAY, 25th APRIL, 1910, at 2.

For the Midsummer Half-Term, MONDAY, 6th JUNE, 1910, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, *Paying Students*, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
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(ORCHESTRAL SCHOLAR.)

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Miss MILDRED AVIS.

VARIATIONS from Quartet No. 3 (Op. 7) *Tančičev.*

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Miss PHYLLIS I. MITCHELL, and Mr. BENNO PITT.

SONG "Eri tu" (*Un ballo in maschera*) *Verdi.*
Mr. WILLIAM J. SAMUELL.

TOURBILLON—Two Pianofortes *Gueroult.*

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PROGRAMME.

THURSDAY, JUNE 2, 1910.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

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QUARTET, "God is a Spirit" (*Woman of Samaria*)

Sterndale Bennett.

MISS NINA ROSE, MISS LILIAN G. RICKARD,
MR. S. W. THORNTON AND MR. POWELL EDWARDS.

GOD is a Spirit, and they that worship Him must worship Him
in spirit and in truth. For the Father seeketh such to
worship Him in spirit and in truth.

ALLEGRO } —from Quintet in E flat—Pianoforte and Strings
SCHERZO } *Schumann.*

MISS EVELYN DAWKIN, MISS NELLIE FULCHER,
MR. WILLIE DAVIES, MISS PHYLLIS I. MITCHELL
AND MR. BENNO PITT.

SONGS (MSS.) { (a.) "For the love of me" }
 { (b.) "Faery Song" }

Olive Turner.
 (Ross Scholar).

MISS PHILLIDA TERSON.

(a.) "FOR THE LOVE OF ME."

A LITTLE rose on a young rose-tree
 Shed all its blood for the love of me.
 Drop by drop on the dewy grass,
 Its petals fell, and its life did pass.
 Oh! little rose, on the young rose-tree!
 Why did you shed your blood for me?

A nightingale on a tall pine tree
 Broke its heart in a song for me.
 Singing, with moonbeams round it spread,
 It fluttered, and fell at my threshold dead.
 Oh! nightingale, on the tall pine tree!
 Why did you break your heart for me?

A lover of ladies, bold and free,
 Challenged the world to a fight for me;
 But I scorned his love in a foolish pride,
 And sword in hand he, fighting, died.
 Oh! lover of ladies, bold, and free!
 Why did you lose your life for me?

(b.) "FAERY SONG."

SHED no tear, oh! shed no tear!
 The flower will bloom another year.
 Weep no more, oh! weep no more!
 Young buds sleep in root's white core.
 Dry your eyes, oh! dry your eyes!
 For I was taught in Paradise
 To ease my breast of melodies.

Overhead, look overhead !
 Mid the blossoms white and red,
 Look up, look up ! I flutter now
 On this flush pomegranate bough !
 See me ! 'Tis this silvery bill
 Ever cures the good man's ill.

Shed no tear, oh ! shed no tear,
 The flower will bloom another year.
 Adieu ! I fly ! Adieu !
 I vanish into Heaven's blue, Adieu !

John Keats.

FOUR PRELUDES (Op. 28), F sharp minor, E flat,
 G and D minor—Pianoforte *Chopin.*

MR. A. BRIAN NASH.
 (Ada Lewis Scholar).

SONG "Amour viens aider" *Saint-Saëns.*

MISS BELLA NEWSTEAD.

SAMSON recherchant ma présence,
 Ce soir doit venir en ces lieux.
 Voici l'heure de la vengeance
 Qui doit satisfaire nos dieux.
 Amour ! Viens aider ma faiblesse !
 Verse le poison dans son sein !
 Fais que, vaincu par mon adresse,
 Samson soit enchaîné demain !

Il voudrait en vain de son âme
 Pouvoir me chasser, me bannir !
 Pourrait-il éteindre la flamme
 Qu'alimente le souvenir ?
 Il est à moi ! C'est mon esclave !
 Mes frères craignent son courroux ;
 Moi, seule entre tous, je le brave,
 Et le retiens à mes genoux !
 Amour ! viens aider ma faiblesse
 Verse le poison dans son sein !
 Fais que, vaincu par mon adresse,
 Samson soit enchaîné demain !
 Contre l'amour sa force est vaine ;
 Et lui, le fort parmi les forts,
 Lui, qui d'un peuple rompt la chaîne
 Succombera sous mes efforts !

English Translation.

TO-NIGHT, seeking hither my presence,
 Samson will come to my side !
 Thou art come, oh sweet hour of vengeance !
 At last will our gods be satisfied !
 Oh, love ! From thy power let me borrow !
 Pour a poison in his heart !
 Grant that this Samson fall to-morrow,
 A slave, a captive to my art !
 'Tis in vain that he tries to banish
 My image, my name, from his heart !
 Burning memories will not vanish !
 Of his soul I am now a part !
 Yes, he is mine ; and naught can save him !
 My brothers' fears he doth deride.
 I, yes, I only dare to brave him,
 And keep him captive at my side !

Oh, love! from thy power let me borrow!
 Pour a poison in his heart!
 Grant that this Samson fall to-morrow
 A slave, a captive to my art!
 Against my love his strength is vain,
 And he, the bravest of the brave,
 Who'd save his people, break their chain,
 Will be my captive, and my slave!

TWO MOVEMENTS from Concerto in D. Minor for
 Pianoforte and Strings *Bach.*

MR. PERCY HUGHES.

(Liszt Scholar.)

SUITE (MS.)—Flute *Nellie Fulcher.*
 (Charles Oldham Scholar.)

Allegro. Andante con moto. Scherzo.

MISS EDITH PENVILLE AND MISS NELLIE FULCHER.

ZIGEUNERLIEDER *Brahms.*

MISS DOROTHY HAYWOOD, MISS ELLA CASPERS,
 MR. GERALD HARRIS, AND MR. CONSTANTINE MORRIS.

I.

HE, Zigeuner, greife in die Saiten ein,
 Spiel' das Lied vom ungetreuen Mägdelein!

Lass die Saiten weinen, klagen, traurig bange,
 Bis die heisse Thräne netzet diese Wange!

II.

Wisst ihr, wann mein Kindchen am aller Schönsten ist?
 Wenn ihr süßes Mädchen, scherzt und lacht und küsst.
 Schätzelein, du bist mein, inniglich küß ich dich,
 Dich erschaf der liebe Himmel ein Zigeuner für mich!

Wisst ihr, wann mein Liebster am besten mir gefällt?
 Wenn in seinen Armen er mich umschlungen hält.
 Schätzelein, du bist mein, u.s.w.

III.

Lieber Gott, du wiesst, wie oft bereut ich hab,
 Dass ich meinem Liebsten einst ein Küsschen gab.
 Herz gebot, dass ich ihn küssen muss,
 Denk so lang ich leb, an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht,
 Ich in Lust und Leid, an meinen Schatz gedacht.
 Herz gebot, u.s.w.

IV.

Röslein dreie in der Reihe blüh'n so roth,
 Dass der Bursch zum Mäd'el geht, ist kein Verbot!
 Lieber Gott, wenn das verboten wär',
 Ständ' die schöne weite Welt schon längst nicht mehr,
 Ledig bleiben Sünde wär'!

Schönstes Städtchen in Alföld ist Ketschkemet,
 Dort giebt es gar viele Mädchen schmuck und nett!
 Lieber Gott, u.s.w.

V.

Horch, der Wind klagt in den Zweigen,
 Traurig sacht;
 Süßes Lieb, wir müssen scheiden,
 Gute Nacht;
 Ach, wie gern in deinen Armen ruhte ich,
 Doch die Trennungs Stunde naht, Gott schütze dich.

Dunkel ist die Nacht, kein Sternlein
 Spendet Licht;
 Süßes Lieb, vertrau auf Gott und weine nicht.
 Führt der liebe Gott mich einst zu dir zurück,
 Bleiben ewig wir vereint in Liebes Glück.

VI.

Weit und breit schaut Niemand mich an;
 Und wenn sie mich hassen, was liegt mir d'ran?
 Nur mein Schatz, der soll mich lieben,
 Soll mich lieben allezeit,
 Soll mich küssen, umarmen und herzen,
 In Ewigkeit.

QUINTET (MS.) for Wind Instruments

Manuel E. Gomez.
(Orchestral Scholar.)

Romance. Scherzo.

MISS EDITH PENVILLE, MR. LOUIS PENN,
MR. J. H. ALEXANDRA, MR. EDGAR CHIPCHASE, AND
MR. E. AUGARDE.

SONG "The Enchantress" ... *J. L. Hatton.*

MISS MILDRED AVIS.

BY the lore of ages far,
By the rites which cowards shun,
I, from grave, and herb, and star,
Have my wand of triumph won,
Warriors I have brought to shame,
Turning glory to disgrace,
King's have trembled when I came,
Reading doom upon my face.

But for thee, but for thee,
My wild hair shall braided be
With the rose of richest breath,
With the jasmine white as Death;
And my voice in music flow,
And mine eyes all gently glow:
O, believe me, love like ours,
Is the power of magic powers.

I know where the storm is born
That shall break the strong earth's frame.
From the fierce volcano's horn
Brimming o'er with living flame!
I could name the very cloud
Whence the tempest forth did sweep,
Which the strongest ship hath bowed,
Built to rule the rebel deep.

But for thee, but for thee,

Shall be calm on earth and sea,
 Gentle rivers, teeming mines,
 Golden harvests, fragrant vines,
 And a sunlight bland and warm,
 And a morn of dreamy charm,
 For, believe me, love like ours,
 Is the power of magic powers.

VARIATIONS from Quartet No. 3 (Op. 7) *Tanëiev.*

MR. EDWIN QUAIFE, MR. WILLIE DAVIES,
 MISS PHYLLIS I. MITCHELL AND MR. BENNO PITT.

SONG ... " Eri tu " (*Un ballo in maschera*) *Verdi.*

MR. WILLIAM J. SAMUELL.

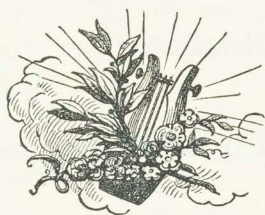
ALZATI ; là tuo figlio,
 A te concedo riveder. Nell' ombra
 E nel silenzio, là,
 Il tuo rossore e l' onta mia nascondi.

Non é su lei, nel suo
 Fragile petto che colpir degg' io.
 Altro, ben altro sangue a terger dèssi
 L' offesa ! Il sangue tuo !
 E lo trarra 'l pugnale dallo
 Sleal tuo core :
 Delle lagrime mie vendicator !

Eri tu che macchiari quell' anima,
 La delizia dell' anima mia :
 Che m' affidi e d' un tratto esecrabile
 L' universo avveleni per me !
 Traditor ! che compensi in tal guisa riumueri
 Dell' amico tuo primo la fè !
 O dolcezze perdute ! O memorie
 D' un amplesso che l' essere india !
 Quando Amelia si bella, si candida
 Sul mio seno brillava d' amor !
 E' finita—non siede che l' odio
 E la morte nel vedovo cor !
 O dolcezze perdute, O speranze d' amor.

TOURBILLON—Two Pianofortes *Gueroult.*

MISS KATHERINE DOUBLEDAY AND MISS KATHARINE HOGG.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operative and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 34 to 39.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALÉ BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
*MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1910
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1911
*CHARLES OLDHAM	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1910
†ROSS	Wind Instruments..	September, 1910
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only

‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
†ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
†THOMAS THRELFALL	Chosen by the Committee	April, 1910
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

11.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9, 10 and 11 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	..	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)...	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1910-1911.

Michaelmas Term begins MONDAY, 26th SEPTEMBER, 1910, and closes on SATURDAY, 17th DECEMBER, 1910.

Lent Term begins MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1910-1911.*

Entrance Examinations will be held:—

For the Michaelmas Term, THURSDAY, 22nd SEPTEMBER, 1910, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 2nd NOVEMBER, 1910, at 3.

For the Lent Term, THURSDAY, 12th JANUARY, 1911, at 2.

For the Lent Half-Term, WEDNESDAY, 22nd FEBRUARY, 1911, at 3.

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, *Paying Students*, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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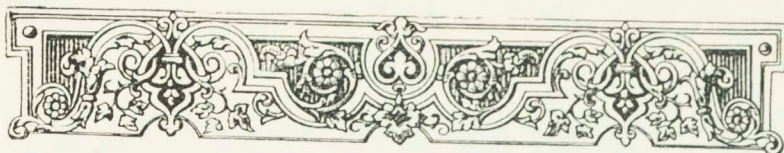
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Flutes.

Miss Penville, E.*
(Principal.)
Mr. Jones, Evan.*
" Murchie, R.
(" Steiner, J. C.†)

Piccolo.

Mr. Steiner, J. C.†

Oboes.

Mr. Penn, L.*
(Principal.)
Miss Bull, L.†
(Mr. Malsch, W. M.)

Cor Anglais.

Miss Bull, L.†

Clarinets.

Mr. Augarde, E. J.*
(Principal.)
" Gomez, M.*
Miss Thomas, F.†

Bass Clarinet.

Mr. Augarde, A. W.

Bassoons.

Mr. James, E. F.
(Principal.)
" James, W.

Horns.

Mr. Borsdorf, A.
" Brain, A. E.
" Chipchase, E.*
" Henderson, C. I.*

Trumpets.

Mr. Solomon, J.†
(Principal.)
" James, F.
" Moxon, S.

Trombones.

Mr. Matt, A. E.
(Principal.)
" Atherley, E.
" Evans, R.

Tuba.

Mr. Powis, R.

Tympani.

Miss Fulcher, N.*
Mr. Quaife, A.*

Bass Drum, Triangle, and Cymbals.

Miss Fulcher, N.

Side Drum.

Mr. Schroeder, J.

Harps.

Miss Maxted, G.*
Miss Scotts, V.*

Celesta.

Mr. Alexander, A.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖

❖ ❖ ❖

PRELUDE TO ACT II., FROM "ST. URSULA'S PILGRIMAGE" (MS.)
Morton Stephenson.
 (STUDENT.)

SCENA "Joan of Arc's farewell" *Tschaïkowsky*

 Miss EDYTHE GOODMAN.

SYMPHONIC POEM "Les Djinns"—Pianoforte *César Franck.*

 Miss MAY MATTHEWS.

"DAWN IN FAIRY-LAND" (MS.) for Soli and Female Voices
S. Hartley Braithwaite.
 (STUDENT.)

Soloists { Miss GERTRUDE WALTON.
 Miss LILIAN G. RICKARD.

FANTASIA APPASSIONATA (Op. 35)—Violin ... *Viouxtemps.*

 Miss ELSIE E. SPENCER.

SCENA "Lohengrin's farewell" ... *Wagner.*

 Mr. S. WILSON-THORNTON.

TARENTELLE (Op. 6)—Flute and Clarinet ... *Saint-Saëns.*
 Miss EDITH PENVILLE and Mr. EDWARD J. AUGARDE.

 (Ross Scholar.) (Orchestral Scholar.)

ALLEGRO SCHERZANDO } from Second Concerto in G minor
PRESTO } (Op. 22)—Pianoforte ... *Saint-Saëns.*

Miss EVELYN DAWKIN.

DUET "How sweet the moonlight" (*Kenilworth*) *Sullivan.*

Miss PHEBE COOKE and Mr. F. ERNEST OSBORNE.

CANZONE (Op. 55)—Violoncello *Max Bruch.*

Mr. BENNO PITT.

(Ada Lewis Scholar.)

GIPSY SCENE from "Capriccio Espagnol"—Orchestra
Rimsky-Korsakow.

PROGRAMME.

TUESDAY, JUNE 21, 1910.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

PRELUDE TO ACT II. from "St. Ursula's
Pilgrimage" (MS.) Morton Stephenson.
(Student).

SCENA ... "Joan of Arc's farewell" Tschäikowsky.
MISS EDYTHE GOODMAN.

"JA, SO WILL'S GOTT!"

ICH muss, ich muss gehorchen, dem göttlichen
Befehle, der Madonna. *
Allein, weshalb, fühl' ich im Herzen Angst?
Was bebet so? Was zittert meine Seele?

Lebt wohl, ihr Berge, ihr geliebten Triften,
Ihr traulich stillen Thäler, lebet wohl.
Johanna wird jetzt nicht mehr auf euch wandeln,
Euch saget sie, auf ewig: lebet wohl.
Ihr Wiesen all, ihr schattenreichen Bäume,
Ach, ohne mich wohl grünt ihr fröhlich fort!
Ach, lebet wohl, ihr Grotten, kühle Brunnen,
Johanna geht und nimmer kehrt sie wieder.

Ihr Plätze all' von meinen stillen Freuden,
 Euch lass' ich hinter mir auf immerdar !
 Ihr Lämmer all', zerstreut euch auf den Haiden,
 Denn Hirtenlos verbleibt jetzt eure Schaar !
 Denn and're Heerde geh' ich jetzt zu weiden,
 Dort auf dem blütigen Felde der Gefahr !
 An mich ist so der Gottes Ruf ergangen,
 Mich treibt nicht eitles, irdisches Verlangen !
 Madonna ! Dir offen ist ja meine Seele
 Du siehst sie beben, ach, du siehst sie leiden !
 Lebt ewig wohl, ihr Berge all' und Triften !
 Ihr traulich stillen Thäler, lebet wohl !
 Johanna wird jetzt nicht mehr auf euch wandeln,
 Euch saget sie, auf ewig: lebet wohl.

SYMPHONIC POEM "Les Djinns"—Pianoforte *César Franck.*

MISS MAY MATTHEWS.

"DAWN IN FAIRY-LAND" (MS.) for Soli and Female Voices
S. Hartley Braithwaite.
 (Student).

Soloists { Miss GERTRUDE WALTON.
 { Miss LILIAN G. RICKARD.

First Fairy.

FAIRIES and Elves !
 Gone is the night,
 Shadows grow thin,
 Branches are stirred ;
 Rouse up yourselves,
 Sing to the light ;
 Fairies, begin,—
 There goes a bird !

Second Fairy. For dreams now are fading,
 Old thoughts in new morning ;
 Dull spectres and goblins
 To dungeon must fly.
 The starry night changeth,
 Its low stars are setting,
 Its lofty stars dwindle
 And hide in the sky.

First Fairy. Fairies, awake !
 Light on the hills !
 Blossom and grass
 Tremble with dew ;
 Gambols the snake,
 Merry bird shrills,
 Honey-bees pass,
 Morning is new.

Second Fairy. Pure joy of the cloudlets,
 All rippled in crimson !
 Afar over world's edge
 The night-fear is rolled.
 O look how the Great One
 Uplifts himself kingly !
 At once the wide morning
 Is flooded with gold.

First Fairy. Fairies, arouse !
 Mix with your song
 Harplet and pipe,
 Thrilling and clear,
 Swarm on the boughs !
 Chant in a throng !
 Morning is ripe,
 Waiting to hear.

Second Fairy. The merle and the skylark
 Will hush for our chorus ;
 Quick wavelets of music,
 Begin them anon !
 Good luck comes to all things
 That hear us and hearken,
 Our myriads of voices
 Commingling in one.

General Chorus.

Golden, golden
 Lights unfolding,
 Busily, merrily, work and play
 In flowery meadows,
 And forest shadows
 All the length of a summer day !
 All the length of a summer day !

Sprightly, lightly,
 Sing we rightly !
 Moments brightly away !
 Fruit-tree blossoms,
 Roses' bosoms,
 Clear blue sky of a summer day !
 Dear blue sky of a summer day !

Springlets, brooklets,
 Greeny nooklets,
 Hill and valley and salt-sea spray,
 Comrade rovers,
 Fairy lovers,
 All the length of a summer day !
 All the live-long summer day !

Wm. Allingham.

FANTASIA APPASSIONATA (Op. 35)—Violin ... *Vieuxtemps.*

MISS ELSIE E. SPENCER.

SCENA ... "Lohengrin's farewell" ... *Wagner.*

MR. S. WILSON-THORNTON.

BELOVED swan! Ah, this last journey,
 Sad for me, how gladly had I spared thee—
 When one year sped, soon as thy time
 Of trial had achieved its end,
 Then by the pow'r of Grail sublime,
 Changed I thought to see my friend.

O Elsa! That one year ordained beside thee,
 Would I had shared thy joys as lover wed.
 Then thy desire had not the Grail denied thee,
 Thy brother whom thou dost now mourn as dead.

Should he return, since here I may not tarry,
 This horn, this sword, this ring give him to carry:
 This horn giveth in danger strength unbroken,
 In war and strife this sword shall conquest gain;

While in this ring let him preserve a token
 Of one who strove to keep thee far from pain.
 Yea, in this ring let him preserve a token
 Of one who strove to keep thee far from pain.

Farewell, farewell, farewell my bride most dear,
 Farewell! Wroth is the Grail that I stay here.

Farewell! Farewell!

TARENTELE (Op. 6)—Flute and Clarinet ... *Saint-Saëns.*

MISS EDITH PENVILLE AND MR. EDWARD J. AUGARDE.
 (Ross Scholar.) (Orchestral Scholar.)

ALLEGRO SCHERZANDO } from Second Concerto in G minor
PRESTO } (Op. 22)—Pianoforte *Saint-Saëns.*

MISS EVELYN DAWKIN.

DUET "How sweet the moonlight" (*Kenilworth*) *Sullivan.*

MISS PHOEBE COOKE AND MR. F. ERNEST OSBORNE.

(*Lorenzo.*)

HOW sweet the moonlight sleeps upon this bank!
Here let us sit, and let the sound of music
Creep in our ears: soft stillness, and the night
Become the touches of sweet harmony.
Look, how the floor of Heav'n is thick
Inlaid with patines of bright gold!
There 's not the smallest orb which thou behold'st,
But in its motion like an angel sings,
Still quiring to the young-eyed cherubim;
Such harmony is in immortal souls.
In such a night as this
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus, methinks, mounted the Trojan wall,
And sighed his soul toward the Grecian tents,
Where Cressid lay that night.

(*Jessica.*)

In such a night
Did Thisbe fearfully o'er-trip the dew,
And saw the lion's shadow ere himself,
And ran dismayed away.

(*Jessica and Lorenzo.*)

In such a night
When the sweet wind did gently kiss the trees,
Stood Dido with a willow in her hand
Upon the wild sea banks, and waved her love
To come again to Carthage.

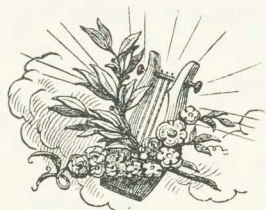
Words taken from Shakespeare's "Merchant of Venice,"
arranged by HENRY F. CHORLEY.

CANZONE (Op. 55)—Violoncello *Max Bruch.*

MR. BENNO PITT.

(Ada Lewis Scholar.)

GIPSY SCENE from "Capriccio Espagnol"—Orchestra
Rimsky-Korsakow.



A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sinton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 34 to 39.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1910
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS.. ..	Composition ..	September, 1910
*JOSEPHINE TROUP	Composition ..	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1910
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1910
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1911
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1910
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1910
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	.. ..

* Open. † Students of R.A.M. only ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡ THOMAS THRELFALL	Chosen by the Committee	April, 1911
* Open.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-five Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, p. 25, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1910-1911.

Michaelmas Term begins MONDAY, 26th SEPTEMBER, 1910, and closes on SATURDAY, 17th DECEMBER, 1910.

Lent Term begins MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1910-1911.*

Entrance Examinations will be held:—

For the Michaelmas Term, THURSDAY, 22nd SEPTEMBER, 1910, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 2nd NOVEMBER, 1910, at 3.

For the Lent Term, THURSDAY, 12th JANUARY, 1911, at 2.

For the Lent Half-Term, WEDNESDAY, 22nd FEBRUARY, 1911, at 3.

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 8,812 Candidates have presented themselves for this examination, of whom an average of 32 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	14	2	0
Agnew, Philip L., Esq.	2	2	0
Child, Miss Annie M., A.R.A.M.	3	3	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	8	8	0
King, Frederic, Esq., Hon. R.A.M.	4	4	0
Lévi, Edgardo, Esq., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	6	12	0
Roller, Mrs. Alexander... ..	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MOST GRACIOUS MAJESTY KING EDWARD ...	25	0	0			
HER MOST GRACIOUS MAJESTY QUEEN ALEXANDRA ...	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G. ...				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased) ...				50	0	0
H.R.H. THE PRINCE CHRISTIAN ...				5	5	0
Adair, Robert Shafto, Esq. ...				26	5	0
Addison, R. B., Esq., A.R.A.M. ...	1	1	0			
Agnew, Philip L., Esq. ...	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M. ...	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ...				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G. ...				12	12	0
Anderson, James Ferrier, Esq. ...	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ...	1	1	0			
Ashdown, Ltd., Messrs. Edwin ...	5	5	0			
Atkinson, W., Esq. (deceased) ...				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased) ...				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased) ...				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M. ...	1	1	0			
Barlow, Arthur, Esq., A.R.A.M. ...	1	1	0			
Barry, C. A., Esq. ...				12	12	0
Bax, A. Ridley, Esq., F.S.A. ...				105	0	0
Beauchamp, Henry, Esq. ...	1	1	0			
Bell, W. H., Esq., A.R.A.M. ...	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M. ...	1	1	0			
Berger, Francesco, Esq., Hon. R.A.M. ...	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ...	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ...				52	10	0
Best, The Hon. Henry M....				12	12	0
Best, The Hon. Henry M. (second donation) ...				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M. ...	1	1	0			
Bigge, Sir Wm. E. ...	1	1	0			
Birkett, Mrs., A.R.A.M. ...	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M. ...	1	1	0			
Blakiston, Sydney, Esq. ...	1	1	0			
Bloomfield, Lady (deceased) ...				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M. ...	1	1	0			
Boosey & Co., Messrs. ...	5	5	0			
Bowen, E. York, Esq., F.R.A.M. ...	1	1	0			
Brandon, Miss ...	1	1	0			
Briant, Rowland, Esq., A.R.A.M. ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.			
	£	s.	d.	£	s.	d.	
Broadwood & Sons, Ltd., Messrs. John	...	5	5	0	200	0	0
Broadwood, Walter S., Esq.	...				10	0	0
Broxholme, Mrs. Fred. G.	...				26	5	0
Burnett, A., Esq., Hon. R.A.M.	...	1	1	0			
Bury, H. Entwisle, Esq.	...	2	2	0			
Cable, R. M., Esq.	...	1	1	0			
Castle, Miss Sylvia	...	1	1	0			
Cater, J. J., Esq.	...	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	...	1	1	0			
Chappell & Co., Ltd., Messrs.	...	5	5	0			
Child, Miss Annie M., A.R.A.M.	...	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)	...				52	10	0
Chitty, J. H. P., Esq.	...	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	...	1	1	0			
Collard & Collard, Messrs.	...	5	5	0			
Collins, The Right Hon. Lord	...	2	2	0			
Cooper, Edward E., Esq.	...				26	5	0
Cooper, Edward E., Esq. (2nd donation)	...				26	5	0
Copland, Charles, Esq., A.R.A.M.	...	1	1	0			
Corder, F., Esq., F.R.A.M.	...	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)	...				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.	...				52	10	0
Crowe, Mrs. George (Miss Bateman)	...	1	1	0			
Cullum, H. J., Esq.	...	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	...	1	1	0			
Dale, C. J., Esq.	...	3	3	0			
Davies, Miss Jessie, A.R.A.M.	...	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	...	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	...	1	1	0			
De Rothschild, Alfred, Esq.	...	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	...	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	...	1	1	0			
Dobbie, Robert, Esq.	...	2	2	0			
Dobree, Bonamy, Esq. (deceased)	...				5	5	0
Donaldson, Sir George	...	5	5	0			
Drinan, Mrs.	...	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)	...				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	...	1	1	0			
Ebsworth, Miss	...	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.	...				26	5	0
Erard, Messrs. S. & P.	...	5	5	0			
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The Royal Academy of Music.

THE LAYING OF THE FOUNDATION STONE OF THE NEW BUILDING, MARYLEBONE ROAD, THURSDAY, 14th JULY, 1910.

Lord Strathcona and Mount Royal, acting in place of the Duke of Connaught, who was unable to attend, laid the Foundation Stone of the new building which is being erected in the Marylebone Road for the Royal Academy of Music. In view of the important ceremony, a large and distinguished company had assembled, made up of Directors, Members of the Committee, Professors, Students, and other friends and well-wishers of the Academy. Amongst those present were Lady Strathcona and Mount Royal, Lord and Lady Kilmorey, Sir Alexander Mackenzie (Principal), Lady and Miss Mackenzie, Sir William Bigge, Lady Dewar, Sir George Donaldson, Sir F. Paolo Tosti, Sir Hubert Parry, Sir Charles Stanford, Sir Ernest Clarke, Mr. H. Entwisle Bury, Mr. R. Horton-Smith, Mr. Ernest Mathews, Mr. George G. T. Treherne, Mr. Alderman Cooper, Mr. F. Corder (Curator), Mr. Oscar Beringer, Mr. Tobias Matthay, Mr. Fred Walker, Mr. E. W. Nicholls, Mr. Hans Wessely, Mr. John Thomas, Dr. A. J. Greenish, Chevalier de Munck, Mr. Allen Gill, Mr. C. Albanesi, Mr. R. Steggall, Mr. H. Lesingham, Mr. T. B. Knott, Mr. C. F. Reddie, Mr. A. Pezze, Mr. R. Cummings, Mr. F. King, Mr. F. Arnold, Mrs. T. B. Knott, Dr. T. Lea Southgate, Dr. Charles A. E. Harriss, Mrs. Threlfall, Mr. Alfred H. Littleton, Mr. Edward German, Mr. Albert Visetti, Mr. J. Edward Hambleton,

Mr. G. Wales Beard, Mr. J. Spencer Curwen, Mr. Myles B. Foster, Dr. and Mrs. Cowen, Mrs. Tobias Matthey, Mrs. Fred Walker, Mrs. Randegger, Mrs. Hans Wessely, Mr. F. W. Renaut (Secretary), the Architects—Messrs. Ernest George & Yeates, and many others. A short Dedication Service was conducted by the Lord Bishop of Kensington, assisted by the Rev. W. D. Morrison, Rector of St. Marylebone, during which two hymns were sung, viz., “Angel voices, ever singing” and “Now thank we all our God.” After the Benediction an unaccompanied part-song, “My soul would drink those echoes” (composed for the occasion by Sir A. C. Mackenzie), was sung by the choir.

LORD STRATHCONA then said: My Lords, Ladies and Gentlemen, but for the national calamity—that of the death of King Edward—H.R.H. The Duke of Connaught, the President of the Royal Academy of Music, in evidence of the very great and deep interest he takes in its welfare and its important work, would have been present on this occasion to lay the foundation stone. The cause of his absence is certainly deplored, not only here, but universally throughout the Empire. It has consequently devolved on me as the senior Vice-President to discharge the duties of the moment in laying the foundation stone. It had been long felt that there was no central institution as that of the Royal Academy of Music, and in 1822, just eighty-eight years ago, this Academy was founded. Since then it has done most excellent work. In it have been educated generations of the most eminent men in musical history. They have here benefited by the education given, and we know how they have appeared before the world. But it was found that there were many difficulties in the way. The Institution was cramped by the ever advancing number of pupils desiring to profit by the benefits given. So for a number of years it was quite incapable of receiving many of those desirous of entering to have their education there. And thus it was determined that a new building should be erected. We have laid the foundation stone of one with ample accommodation and fitted in every way for the requirements of the moment, with all the appliances necessary. In these changed and better circumstances no doubt the Academy will be able to do far more than it has yet done in the past, although that was an excellent work. We feel that under the present direction and management, and with such men as the present Principal, Sir Alexander Mackenzie, at its head, it is capable of doing the

very best work. Those who direct it have their hearts in the work also, and we may rest assured that nothing will be wanting to show that in this building now to be erected will be done work quite equal to, or even in advance of, that which has been done in the past. It is not for me to say more than to congratulate all those who have taken an interest in this work now being done. I congratulate you and ask you to join with me in every good wish for its future prosperity. (Loud Cheers.)

THE EARL OF KILMOREY: As another of the Vice-Presidents of this Institution I have been asked to say a few words to you on this occasion, and to give you a sort of brief history of how the Royal Academy of Music has migrated from the Parish of St. George to the Parish of St. Mary. The Directors of the Royal Academy of Music, ever since the Institution began to outgrow its original site which it had occupied from the year 1822, had been on the look out for increased, larger, and more adaptable premises than those which they occupy. But it is only natural that there is a desire to remain in the old home in which their egg was first hatched, and it is very easy to understand that in these circumstances they had so long been associated with the premises in Tenterden Street that they were very loath to leave them. They had all through those days the co-operation of a very kind landlord, a friend of my own, Lord Carnarvon, who never gave them any difficulty, but the circumstances were such that the difficulties to be contended with by him as the ground landlord with other persons holding premises under him, and various other incidental difficulties, produced such long delay in negotiations that at last the Directors of the Royal Academy of Music had to make up their minds that to migrate to some better and more suitable site was absolutely necessary for the welfare both of the management and the students. It was due to Sir G. Donaldson, one of the Directors, who had always shown the greatest possible interest in the welfare of the Institution, that this site upon which we now stand was selected. Naturally difficulties were encountered, but the negotiations were carried through in a very friendly spirit, and it is to his co-operation and assistance that we owe very much. (Cheers.) Of course, no one knows the interior of Tenterden Street and its premises better than the professors and the students. I am quite sure they will fully appreciate the amplitude of the accommodation that is going to be

put up here. They will look back upon the little rooms and everlasting clashing of different instruments that drove the poor professors nearly out of their minds, and will feel that those evils will never take place in this enormous building. Everyone will have his own apartment and be able to carry on his studies in peace and quietness. The occasion of being able to purchase this site was far too good to be lost sight of, and was eventually settled. The situation was then explained to Lord Carnarvon, and very shortly the negotiations which have been referred to ceased, to the satisfaction of all parties concerned. So it was that we moved. It remains on record that for the advancement and interest of the students of the Royal Academy of Music the Directors in these days reluctantly severed their connection with their kind and sympathetic landlord, Lord Carnarvon, and guided by the able hands of the Committee, in whose hands the negotiations were placed, they steered this ship from the noisy whirlpool of Hanover Square into the peaceful harbour in which our anchor is now cast. I now must touch upon one thing that I know is in the hearts of many. Sentiment must give way to practical advantage, and that is how it came to pass that this is the site of the Royal Academy of Music. Before concluding, I should like to add that the accommodation is more than I would like to trouble you with now. It is so great that it would take a very long time to explain. There is one thing I wish to mention, that in the construction of this building the memory of one very dear to all of us, who was the Chairman of our Committee of Management for many years—the late Mr. Thomas Threlfall—will be kept warm in the hearts of all by the kindness of Mrs. Threlfall, who has promised to give an organ for the large concert-room. Our friend Sir George is going to second the motion, and if there are any interesting details which I have omitted to mention he will no doubt put them in. There will thus be a great opportunity of seeing a man who is one of the best friends of the Royal Academy of Music. I have now a very pleasant task, and it is to move a cordial vote of thanks to Lord Strathcona and Mount Royal for his kindness in coming here to-day, and for the careful manner in which he has performed the duties of his office. We must all have noticed the skill with which he handled the tools. It is the skill of an expert, a skill arrived at by constant practice, for all who know of his glorious career—and who does not?—knows what he has done to advance the glory of the Empire.

He has done it well. It is therefore a great favour he has conferred upon us, and I think we have to thank His Royal Highness The Duke of Connaught, for having selected such an able man to represent him on such an occasion. I will therefore move, with your permission, a cordial vote of thanks to Lord Stratheona for his kindness in coming here to-day, and in discharging the duties devolving upon him as layer of the foundation stone of the new building of the Royal Academy of Music with such skill and consideration. (Loud cheers.)

Sir GEORGE DONALDSON: My Lords, Ladies and Gentlemen, if there is one thing more calculated than another to take the wind out of a man's sails, it is when he has to say something: to hear an allusion made to anything he may have been able to do. Lord Kilmorey has been good enough to say very kind things about me, but I will ask you to believe that I am a very small item in a combination that is making for good in music. I allude, however, particularly to the Committee of Management and the Board of Directors. I want you all to know—perhaps some of you do not know—what a very large share in the conduct of the affairs of this Institution the Committee of Management take. They discuss the affairs of the Institution, and the Board of Directors, to whom I have the honour to belong, have also had a great deal of work. This matter has been discussed, as Lord Kilmorey told you, for many years, and this is a very joyful occasion, the laying of a foundation stone for this new building. It is a very auspicious occasion. It is, I venture to think, full of hope and promise for the future of music in this country. We shall have here, ladies and gentlemen, light, which is so valuable in London, and we shall have excellent air from its proximity to one of the great lungs of the Metropolis, Regent's Park. We shall have spacious corridors, and you will learn your lessons under auspices not hitherto enjoyed, because Tenterden Street, although it has served its purpose and we have clung to it for many years, is very little short of being a rabbit warren. I shall be heartily glad to see it pulled down. May I say without offence a few words to the students of the Royal Academy of Music. I want to say that the Board of Directors and the Committee of Management are composed of men who, if not absolutely famous, have made their mark in all the branches of their professions or trades. (Cheers.) You have in these two harmonious bodies

great judges. I may mention at the head of them the Lord Chief Justice of England, whose enforced absence to-day we very much deplore. You have other judges, a number of very eminent lawyers—quite a lot of them—lawyers all perfectly tame. (Laughter.) You have business men who have made their mark and have made their fortunes honourably in trade. These gentlemen bring their collective wisdom—the wisdom that they have gathered for many years and through a long life of activity. They bring it to your service and to the service of the Royal Academy of Music. I ask the students, What are you going to do in return? I will tell you what you can do—be strenuous, work hard, and make the Directors, the Committee of Management, and your Professors and all concerned and, I will say, the nation, proud of you. That is all we ask of you. We will do as much as we possibly can for you. I ought to have told you that these Directors and Committeemen come and help us and help you without any fee, reward, or hope of reward except the advancement of music and your welfare. (Cheers.) I will not weary you much more, but it occurs to me to say that the state of the science of music—because, as you know, music is both a science and an art—the science of music involves very hard work, and a great deal must be done before students can either sing or play any instrument in tune. Artemus Ward said “I am saddest when I sing, and so are my friends.” (Laughter.) My impression is that poor Artemus Ward sang out of tune. I have a very strong word for anyone who sings or plays out of tune, because that is an indication that they have not worked as they should have done. Work hard. If I had my way I would give three months’ hard labour to anyone who sang or played out of tune. (Laughter.) Well, in conclusion, let me say that the Directorate and the Committee of Management cheerfully do what is required of them, and a great deal has been required of them. I assure you we have not reached this point without many checks and many difficulties, and it has been a battle from beginning to end. They will continue to do that, but they look to the students to make some return to them; and it is the only return, I repeat, they can give, and that is to work hard. Let us be proud of you and let England be proud of you. I have the greatest possible pleasure in seconding the vote of thanks to Lord Strathcona. He is a monument of work in himself. No harder-working man has

probably ever lived in this Kingdom. His work and his capacity for labour, as well as his abilities, are known all over the world, and no remarks from me will adequately describe them. Let me put to you a most hearty vote of thanks, and I am sure you will all concur in feeling very deep gratitude to his lordship for coming to-day on this very important occasion in connection with the Royal Academy of Music. (Loud Cheers.)

The resolution was carried with acclamation.

LORD STRATHCONA: I esteem it a great honour and a very high privilege indeed to be permitted to take part with you on this most interesting occasion. Education in all its forms ought to have, and happily it has to a very large extent, support on all hands, and surely in no form has it deserved it more than in that elevating science of music which commends itself to us. I will now thank you, and thank you from my heart, for your great kindness. (Cheers.)

Mr. Alderman COOPER: My Lords, Ladies and Gentlemen, before I proceed to the main object I have in view of proposing a vote of thanks, I want to read to you one or two communications which you will all be glad to hear. The first is from His Most Gracious Majesty The King.

The Royal Pavilion,
Aldershot Camp,
July 12, 1910.

Dear Sir Alexander Mackenzie,

I have communicated to The King the contents of your letter of yesterday. His Majesty is very glad to consent to become Patron of the Royal Academy of Music, and trusts that the new building of the Academy—the foundation stone of which is to be laid on Thursday next—will soon be completed, and that the useful work of the Academy will increase and prosper in its new home.

Yours very truly,
ARTHUR BIGGE.

The second communication is a telegram:—

Royal Pavilion,
Aldershot Camp.

Congratulate you on stone of our new building being laid. So sorry it was impossible for me to perform the ceremony.—CONNAUGHT.

I am sure one and all of us regret the circumstances which have kept him away, and we shall only welcome him the more when we see him again among us, for there is no President of any institution who takes a greater and keener interest than does the Duke of Connaught in the Royal Academy of Music. The next communication I have to make to you is an extremely interesting one. Lady Rose Weigall is the last surviving child of the founder of the Royal Academy of Music, Lord Burghersh, and she wishes to express on this occasion the pleasure it is to her to read of the immense development of the Institution which was so very near to her father's heart, and for which he worked so indefatigably. Very few of those who worked with him can be alive now, but it is pleasant to feel that his name is still revered and honoured there. She hopes that in the new and larger building he would have so much rejoiced over, under the new and altered conditions, he may still be remembered. I have also a telegram from Lady Rose Weigall, in which she expresses her great regret at not being able to be present, but she says her son is here to represent her, and I am sure that such an interesting thing as the presence of a descendant of our founder at the foundation stone laying of our new Institution is a matter of congratulation to us all. Now I come to the immediate occasion of my saying a few words, and that is to propose a vote of thanks to the Clergy. Now the Church and Music have always been most intimately connected, to the advancement and advantage, I may say, of both. How much the Church has benefited by the "sweet power of music," as Shakespeare describes it, it is difficult to say, and how much Music has been inspired by the services of the Church it is also equally difficult to gauge. To-day we have been favoured by a representative body of the Church, the Bishop of Kensington and the Rector of this Parish, at the laying of the foundation stone. I hope that the blessings they have invoked may rest on this Academy in the time to come, and that students may arise as illustrious in the future as in the past. With these few words I beg to move a most hearty vote of thanks to the Clergy who have assisted in the laying of our foundation stone, and for their very kindly coming among us.

MR. EDWARD NICHOLLS : My Lords, my Lord Bishop, and Ladies and Gentlemen, in the unfortunate absence of our excellent Honorary Treasurer, Mr. Rube, I have very great pleasure in

seconding the vote of thanks to the Bishop of Kensington for his presence here to-day, a resolution which has just been proposed in such felicitous terms by Mr. Alderman Cooper, the Chairman of the Committee of Management. The Bishop, notwithstanding his numerous engagements, at once kindly acceded to the request of the Committee to conduct the Dedication Service at this ceremony to-day, and drafted the form that service should take. We are much indebted to him for taking part in our proceedings, and thus showing his practical sympathy in the all-important and happy event of to-day, which marks a new era in the history of the Royal Academy of Music. We are also indebted to Dr. Morrison, the Rector of Marylebone, for kindly assisting. I little knew when I invited him as Rector of the Parish in which our new building is situated, that he was well acquainted with the Academy, as he was one of the Council of the Girls' Charity School which granted us the site of our new building. Therefore it is of peculiar interest to see that we have him among us to-day, and that we should be, so to speak, his parishioners. We are indebted to him for his presence and for taking part in the Dedication Service. I have much pleasure in seconding the vote of thanks to the Lord Bishop of Kensington. (Cheers.)

THE LORD BISHOP OF KENSINGTON: It is very good of you to pass me a vote of thanks, but I cannot imagine why you have done it. I suppose it is the fate of every public man to be constantly receiving gratitude when he does not deserve any; in other words, being in the position of obtaining people's gratitude under false pretences. (Laughter.) I never can understand why people can ever thank me for being anywhere, because if I were not there I should be somewhere else. (Laughter.) I can assure you that nowhere else, and on no possible occasion or for no undertaking would it be half such a pleasure to me to be present as it has been a pleasure to be present to-day. (Cheers.) Something has been said about your migration. Well, I am very glad, as the Bishop responsible for West London, that you have migrated only from one part of West London to another. Whether you will find the peace you expect in Marylebone is a question which I shall have to leave. But whether you have peace or not you will have, better still, plenty of harmony. I know something about the work that has been carried on on this site before, and that has now migrated to another part of my division. I rejoice that this site is going to be utilised

not for another gigantic block of red brick flats, but for the home of the Mistress of all Arts, for the Queen of all Sciences, and for that Music without which the world would be a dreary desert indeed. I thank you very much.

Sir ALEXANDER MACKENZIE: Lord Strathcona, my Lords, Ladies and Gentlemen, we have been honoured by the gracious encouragement of our Patron, The King. We have had the warm congratulations of our President, the Duke of Connaught, and the goodwill, the hearty goodwill, of many generous friends of music is with us to-day. The founder, it may almost be said, of this Institution, has spoken to us through his child. But it is now the musician's privilege to express a fervent hope that the spirit of our beloved and glorious Art may enter with us and continue to dwell in the house which is to rest upon that stone. (Cheers.) This exhilarating, and I confess to me, uplifting moment, has been long looked forward to, has long been honestly and patiently prepared for, and now that it has arrived, now that the ideal has, if I may put it so, hardened into an accomplished fact, we must remember that although the Royal Academy of Music has been doing its appointed work for eighty-eight years—and I venture to think it has done it very well—its work may be truly said to be only now beginning, because it is entering upon a lease of new life, upon a further career with even higher hopes and aspirations and desires to be useful, and I am sure that these expectations will call for unabated, nay, even increased energy, determination and enthusiasm on the part of all those who wish to see them fully realised. I feel perfectly sure, and I have no fear but that these necessary qualities and aids to our future success will not be lacking either in the near or in the distant future. It would be pleasant just at this moment to look forward, and think upon the good work which will be done on this spot, and done for a little while, I hope and sincerely trust, by ourselves, and in the years to come by those who shall follow us and carry on our work in the same keen and zealous spirit. But this is really not the time to indulge in mere day-dreams. The present moment plainly and sternly tells us that it must be ours to earn and keep the confidence of all those who love and would uphold the honour of English music. (Cheers.) It must be ours to realise the great privilege we enjoy in being joined with others in a united endeavour to heighten the value of that British music and to press on its, I am happy to say, ever-increasing recognition.

Ladies and gentlemen, lest I be tempted to say more, I shall take the liberty of breaking in upon the solemnity of this auspicious occasion and call on our fellow students, and this assembly generally, to give three ringing cheers for the old and the new Royal Academy of Music. (Loud cheers.)

While the company was gathering, the Band of the Royal Engineers (by permission of Colonel J. L. Irvine, C.B., R.E., Commandant S.M.E.), under the direction of R. Neville Flux, A.R.A.M., Bandmaster R.E., performed a selection of music, each item having been composed by past students of the Academy :

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| 1. OVERTURE ... | " Richard III." ... | <i>German.</i> |
| 2. GRAND MARCH ... | " Imperial " ... | <i>Neville Flux.</i> |
| 3. INCIDENTAL MUSIC ... | " Henry VIII." ... | <i>Sullivan.</i> |
| | a. King Henry's Song. | |
| | b. Graceful Dance. | |
| 4. OVERTURE ... | " The Golden Dawn " ... | <i>F. Corder.</i> |
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ANNUAL PRIZE DISTRIBUTION, 1910.

The annual distribution of prizes, by Mrs. Edward E. Cooper, to the successful students of the Royal Academy of Music, took place on Thursday, 21 July, 1910, at the Scala Theatre, Charlotte Street, Tottenham Court Road. Mrs. Cooper was received on her arrival by members of the governing bodies, and was presented with a handsome bouquet by one of the pupils of the Institution. Previous to the presentation of the awards, the following selection of music was performed by the Violin Ensemble Class (conducted by Mr. Hans Wessely) and by the selected Female Choir (conducted by the Principal):

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|----------------------------|-----|---|-----|-----|-------------------|
| (a) A Song of Thanksgiving | ... | ... | ... | ... | <i>Mackenzie.</i> |
| (b) Gavotte | ... | ... | ... | ... | <i>Mehul.</i> |
| (c) Moto Perpetuo | ... | ... | ... | ... | <i>Bohm.</i> |
| PART SONGS | { | (a) "Bonnie Annie Laurie" arr. by Charles Macpherson. | | | |
| | { | (b) "Gentle Night" | ... | ... | <i>F. Corder.</i> |

Sir ALEXANDER MACKENZIE, who was given an enthusiastic reception, said: Ladies and gentlemen, during the last few days the Academy has been moving so much beyond its customary grooves, performing unusual ceremonies on unfamiliar spots, and there are so many important changes looming in the near future, that it seems quite in keeping with the erratic and roving spirit it has developed in its old age that we should find ourselves in this unwonted locale at the final meeting of this eventful year. Truly eventful has this year been to us in the sad share we bear in the calamity which befell the nation so recently. The death of King Edward is felt by many as a personal loss, and in that intimate sense it certainly touches us. As an Institution, we lose a generous and most large-minded Patron. When he honoured us

by his presence at the Prize Distribution in 1897, his genial speech concluded with these words: "I stand here to-day in a peculiar position, as I have the honour to be the President of the Royal College of Music. I regard that Institution as the younger sister of the one we are meeting to-day. We may have rivalry, but I am sure it is only friendly rivalry, and that our only desire and wish is to merit the approbation of the country as your Institution does. We have only one object in view, and that is to promote the science and art of Music in all its branches." And he would have rejoiced with us in the fact that this feeling between the two sisters has prevailed, indeed has increased in strength ever since these words, so happily chosen, were spoken. King George was President of the Associated Board, until his accession to the throne; and the constant interest in its work, with which he has honoured us, will, I feel certain, remain undiminished during his reign. He has already notified his intention in that direction by consenting to become Patron of the Board: and his timely and gracious message of goodwill conveying his willingness to be Patron of this Institution made us all very happy. (Cheers.) As you know, these past twelve months have also been memorable in other respects. Indeed, it would be difficult to recall a time during which the Academy has claimed and received so large a share of attention and care from those who steer its course, nor an equally heavy strain upon the staying-powers of their energy. But the fact that the School maintains the high level of prosperity which it has enjoyed for so many years very considerably lightens any additional labour which these exceptioned circumstances have brought with them. Surely, the most important moment in our history was that in which our kind Vice-President, Lord Strathcona and Mount Royal, laid the first stone of our future home, and when the Chairman, Mr. Alderman Cooper, read the Duke of Connaught's telegram—"Congratulate you on stone of our new building being laid." Now, there is much virtue in the word "our": it speaks volumes of goodwill from His Royal Highness. (Cheers.) A red-letter day! One to be proudly remembered by those students of 1910 who were fortunate enough to take part in the ceremony. Now that "anticipation" has ceased to "forward point the view," and the "heart" is recovering from that particular form of sickness which is, I believe, brought on by "hope deferred," I cannot help knowing that I have parted with a most valuable grievance

(Laughter): one which has been aired on occasions such as the present, with metronomical regularity, any time these twenty years. How it has sometimes been either delicately wrapped up, craftily hinted at, supplicated for, but always hammered at in all the infinite varieties of which the "act of touch" is capable (Laughter) will probably never be appreciated by anyone but myself. However, I have too much faith in my own inventive powers to admit that I shall fail to find some fresh needs, or some new way of presenting them. Indeed, it already occurred to me on Wednesday week, when looking over the site we are to occupy, that the opportunities for using any large gifts from intending benefactors are by no means exhausted. (Laughter and cheers.) On the contrary, their liberal intentions are certainly not going to be checked or discouraged to-day. "God helps them that help themselves" may be a rough-and-ready old proverb, but in this particular connection it may be quoted with some contentment. For it is only stating the bare truth that each member of the Governing Bodies, and of my colleagues the Professors, has helped to carry that stone to its place. But while indulging in these pleasant prospects of coming "sweetness and light," we should not even seem ungrateful to the venerable old house—in which we have but one other year to live. It may be cramped and dingy, its passages tortuous and mazy—and certainly our needs have long outgrown its capacity, wonderfully elastic as that has been. Nevertheless, many treasured associations and traditions have accumulated with the years, which are not likely to be effaced, and I hope never will be, even by the modern amenities and facilities which await us. It has been the nursery of many of the best-known musicians our country has produced. (Cheers.) Some of the most honoured names in English musical history were made there, even while their owners were still students. I am not going to sentimentalise, but we may say with the poet Byron, "With all thy faults, I love thee still"! It has served us well for generations; and if only as good work is done in the new, as in the old home, the reputation of the School stands in no danger of fading. It would be premature to enter into the more minute details of our future plans, but I think it right to say that in the Concert Hall will be placed the largest of three new organs now already in course of construction, which by the very generous assistance of the widow of our late Chairman are to be erected in memory of one who, alas,

was not permitted to witness the completion of a scheme, the earlier stages of which he earnestly furthered until the day of his untimely death. I never dare trust myself to say very much about him, but these instruments will bear the name of Thomas Threlfall. There are very few changes to speak of either in connection with the Board of Directors or the Committee of Management, except that to the latter body one name has been recently added. It is that of a Professor who has been connected since boyhood with the School, and whose devotion to it and his pupils is well known. Mr. Matthay can now add, in new directions, to his great services of many years. (Cheers.) This leads me very naturally to another statement which should interest and encourage our students, because it shows that a watchful eye is kept upon them, and that their ability is acknowledged here, when they and the occasion are ripe. During the year no fewer than four past-students have been called to the Staff of Professors, and have already justified their choice:—York Bowen, Benjamin Dale, Rowsby Woof and Felix Swinstead. Mr. E. J. Hickox is now also on the long list of pianoforte teachers. While I am on the subject of my colleagues, let me express my sincere regret at an enforced leave-taking with one of them who has done excellent work as a professor of singing, and besides gained general esteem as a man. Circumstances—perhaps also our too balmy climate—have induced Signor Giulio Moretti to return to Milan. But he takes with him our cordial good wishes and thanks for eminently effective work done among us. (Cheers.) To fill—in part—the unwelcome gap in the list, we shall have the assistance of a talented and experienced English teacher, Mr. Charles Phillips. (Cheers.) For a passing moment only I must, unfortunately, make a modulation into a minor key, when recalling the death of a very distinguished colleague, whose erudition was only equalled by his vivacity. An extraordinary man of many parts, gifted with a prodigious memory: the musician, the scholar, the controversialist and humorist were combined in the personality of the late Ebenezer Prout. And only a very few days ago we lost a most worthy and valued ex-student and professor, an amiable and gentle friend whose early death we all deeply deplore: Mr. Alfred Izard. Our Chamber and Orchestral Concerts have maintained their intrinsic interest in a thoroughly satisfactory manner, and several effective new compositions by students were produced.

The extremely high standard now expected to be reached by students at public performances, one can only regard in the light of a compliment to the efficiency of the teaching in the music schools which has gradually raised it to so high a pitch ! True, these growing demands for the attainment of perfection are made occasionally in a rather airy and light-hearted sort of way, which ignores the obstacles to be overcome. But these high expectations act as a perpetual spur upon teacher and pupil alike, and certainly prevent any slackness or remissness from creeping in upon us. The most important essay on our little dramatic stage was that of Gilbert's "Palace of Truth," and this was followed up successfully by the production of six other smaller pieces. The Operatic Class was particularly active during the first two terms, and made an exceptionally spirited effort in a performance of "Colomba," which certainly merited the appreciation and thanks of the composer, who, I am told, expressed himself to that effect at the time. (Laughter.) And on a subsequent occasion the Second Act of "Lohengrin" was followed by one of the merriest and best performances of Sullivan's "Trial by Jury" which I have ever seen anywhere. (Cheers.) One is glad to note the increasing interest which is being taken in Opera in our own tongue, and to think that it is now on a fair road towards permanent recognition. And, as a very natural sequence, the value—or other—of the operatic training in our music schools has been receiving a considerable amount of attention and criticism. So far as I can judge, in many cases the burden of the song is in a minor key, and to the effect that they are not doing enough towards the adequate preparation of English operatic singers. I should like to be permitted to say a word on that subject. They have unostentatiously done a great deal in a quiet way, the results of which are perhaps only now beginning to be noticeable. It cannot be said that this has been done according to our means, because we are at present compelled to go considerably farther than our means reasonably permit. This, the most costly branch of musical education known to me, has been carried on at a great expense, as a matter of duty, and without any aid whatever from outside. The outlay entailed by two such operatic performances, even on our humble boards, shall not be revealed by me; because I do not wish to awaken sad "parting" memories in my friend Mr. Rube's breast. But to achieve more, without incurring the

Hon. Treasurer's wrath, would require funds which hitherto have not been offered—to my knowledge—by any lover of English opera. Given the necessary support, increased energy of purpose will not be lacking on our part. As a matter of fact, there are quite a number of our past-students now on the operatic stage. It gives me much satisfaction to see, at almost every performance just now in His Majesty's Theatre, the names of at least a couple of ex-students most worthily representing the Academy. In the present production of Strauss's "Feuersnot," I noted three of them. (Cheers.) And under the impending enlarged and more favourable conditions which await us, we shall have better facilities, and be able to take a fuller share in the National project (Cheers), especially if some provision for that purpose were forthcoming. My state of mind is invariably a disturbed one during the last few days of our year, by reason of certain awards upon which I am pledged to personally decide. My friend the Curator is always much concerned about my health: at least he says so (Laughter)—while the claims are being weighed in the balance. Now, for instance, the wings of the "Dove" prize certainly bring no peace or rest to me, because it must be given to that student "who shall have distinguished himself, or herself, in general excellence, assiduity and industry." If each and every one of these students were peculiarly assiduous and exceptionally industrious, my case would be even more embarrassing. (Laughter.) But on that point at least, they do help to lighten my care and assist my judgment. The "Dove," which has hovered between a couple of female students, has finally settled on the shoulders of one who is an excellent violinist, an equally good pianist, and who has, besides, a gift for composition: a reliable and tasteful accompanist, much sought after and always found, never absent from her seat in the orchestra. I award it to Miss Phyllis Parker. (Loud cheers.) There is also a good custom to be observed, that prizes awarded for the first time shall be announced by myself. And in this connection I have to name the successful competitors for the two gold medals for excellence in pianoforte playing, which were generously instituted by the well-known houses of Messrs. Chappell and Company and Messrs. Challen and Sons. The Chappell Medal goes to Mr. Frank Hutchens (Cheers) and the Challen Medal was won by Miss Adela Hamaton. (Cheers.) I would have been quite vexed if to-day's meeting had proved an exception to the rule

which has happily prevailed on every previous occasion, and I had not been permitted to tell of some new gift to the Academy. But my good fortune continues, because in future our vocal students will have another valuable prize to struggle for. The linked names of "Grisi and Mario" are still household words in England, and dearly remembered whenever the palmy days of Italian Opera are recalled. The daughter of these world-famous artists, Mrs. Cecilia Maria Pearse, who resides among us, has expressed a wish to perpetuate the memory of her distinguished parents by founding an annual prize of ten guineas. (Cheers.) And I understand that the lady has the intention of eventually adding another one of like value to complete the duet of names. Meanwhile, the Committee has gratefully accepted the first one, which is to alternate at present between male and female vocalists. The initial award will be to the Tenor who can most nearly approach the requirements of a gift, for which the amiable donor has our sincere thanks. (Cheers.) I must now assume a mysterious air, because I have yet another benefaction in my mind. But as it is a "Bequest," which I earnestly hope will be long delayed in coming to us, I must keep it there. So I may not divulge the secret on account of our modest friend's objection to publicity. However, you can be grateful all the same! All the more because the methods of its ultimate administration by the Committee are just those which I have been advocating for some time past. Finally, I should mention the beautiful—the almost speaking—bust by Signor Manzoni of the great Violoncellist, Alfreda Piatti. (Cheers.) It was presented to us in February by his daughter, the Contessa Piatti-Lochis, and it shall have a prominent place in the School which is proud to think of him as one of its most honoured Professors. There ends my record. I hardly think that any of the performers in our short concert of to-day need stand in much fear of being brought before Judge Donaldson for playing or singing out of tune. (Laughter.) And to be quite fair and just, neither did they on Thursday last. However, he is quite right, it ought to be made indictable. But if he cares to slightly amend his statute book, my inclination, born of considerable experience, would advise him to treat singing out of time as the major misdemeanour. (Laughter.) I would not object to the "punishment being made to fit the crime," and compel anyone to "do time" (Laughter) for that, to my mind, even more heinous offence. To be sure, our gaols might be somewhat

over-crowded. My only fear is that as Sir George Donaldson has constantly proved himself so good, active and practical a friend to us and the students of music, he might, in his good nature, melt at the last moment and reduce the penalty he threatened the other day to inflict. (Laughter.) Now everything comes to those who can wait. Whether, however, everything will come to you that you want, is beyond my power to foretell, because I always prefer to share with you students a blissful ignorance of the results of the examinations. But what I do know is, that you will get all which has been conscientiously striven for and deserved; and if you only meet with that same treatment—no more, no less—throughout your future careers, why, you may well consider yourselves among the highly favoured of fortune. I shall now ask Mrs. Cooper to be kind enough to allay the not unnatural curiosity and excitement which has been so long—perhaps not without some difficulty—successfully stifled and suppressed. The Academy knows and appreciates the great personal interest and the liberal amount of time which your husband, both in his past capacity of Honorary Treasurer and in his present office of Chairman, has devoted to its welfare. (Cheers.) Although he has recently been called to add, in other directions, to the many claims upon a busy life, the School has certainly suffered no diminution of the care he has always ungrudgingly given to it. That you share these kindly feelings with him we are all aware, and our students will tell you, in their own spontaneous way, that the Academy hopes to enjoy your united goodwill for many a year to come. (Cheers.)

The prizes having been presented by Mrs. Cooper :—

Sir WILLIAM BIGGE said: Ladies and gentlemen, I have the honourable and pleasing task of asking you to pass a cordial vote of thanks to Mrs. Cooper for her great kindness in distributing our prizes to-day. (Hear, hear.) You have heard from the Principal the very great debt of gratitude that the Academy is under to Mr. Alderman Cooper for the service he has rendered to it in the past as Treasurer, and the immense services which he is now rendering to us as Chairman of the Committee of Management. (Cheers.) I, as one of the Directors of the Academy, can speak with the most intimate knowledge of the inestimable services which Mr. Alderman Cooper renders, and personally, and also in the name of the Directors, I can say that it has been one of the most pleasant features of this day's proceedings that the prizes should

have been distributed by the wife of one to whom we owe so much, and, if Mrs. Cooper will allow me to say so, that one of the family has come to perform this very strenuous and pleasant duty of presenting the prizes for us to those many successful competitors who have appeared before us to-day. (Cheers.) I shall not trespass on your time any longer, but I will ask you to pass a vote of thanks by acclamation to Mrs. Cooper, and I am sure that if musical honours were included with it, the Principal would be the last person to refuse to wave his bâton. (Cheers.)

The proposal was carried with applause.

Mr. Alderman COOPER: I thank you, Sir William, for the very kind words in which you have proposed a vote of thanks to my wife, and you, ladies and gentlemen, for the very kind way you received what Sir William Bigge said. I am sure that if my wife had been asked to dust the pianos in the Royal Academy of Music, and that by doing so she could benefit the Academy or musical art, she would have done it with pleasure. (Laughter.) You did her a great honour in asking her to distribute the prizes, and she felt the honour very much and has been very pleased to make the presentations. I am afraid that the English people are only beginning to appreciate what the Royal Academy of Music and its sister institution are doing for music in the country. Our Principal has referred to the honoured names that have passed through the Royal Academy of Music, and I feel the greatest pride and pleasure in doing what I can for it on account of the great men it has produced. I am sure that in the future it will produce many, many more, and I hope I may live to see the day when the wishes of Sir Alexander Mackenzie with regard to English Opera may be fulfilled. In the name of my wife and myself, I beg to thank you sincerely for your kind vote of thanks. (Cheers.)

The proceedings concluded with the singing of the National Anthem.

Royal Academy of Music.

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❧ PROGRAMME. ❧



*ELEGY—for Twenty-four Violins and Organ ... *F. Corder.*

SPECIAL PERFORMANCE BY PROFESSORS AND STUDENTS.

In Memoriam
MARY BURGESS,
STUDENT, SUB-PROFESSOR, AND ASSOCIATE.
Died July 25, 1910.

PRELUDE, CHORALE, AND FUGUE—Pianoforte ... *César Franck.*

Miss EVIE DAWKIN.

SONG "Thou art a child" (Op. 28, No. 12) *Felix Weingartner.*

Miss LILIAN G. RICKARD.

SLOW MOVEMENT FROM QUARTET (MS.)—Two Violins,
Viola, and Violoncello ... *Arthur Alexander.*
(Sterndale Bennett Scholar.)

Mr. EDWIN QUAIFFE, Mr. WILLIE DAVIES, Miss PHYLLIS MITCHELL,
and Mr. BENNO PITT.

SUITE (MS.)—Violin and Pianoforte ... *Ethel E. Bilsland.*
(Macfarren Scholar.)

Allegro moderato. Andante. Allegro Scherzando.

Miss PHYLLIS N. PARKER and Miss ETHEL E. BILSLAND.

SONG ... "Prospice" ... *Stanford.*

Mr. GORDON YATES.

(Mence-Smith Scholar.)

CAPRICE VIENNOIS—Violin ... *Kreisler.*

Mr. WILLIE DAVIES.

(Santon Scholar.)

VARIATIONS IN F SHARP MINOR—Pianoforte *Glazounow.*

Miss FRANCES KLEIN.

SONG "Rossignols amoureux" *Rameau.*

Miss MARJORIE WALKER.

Flute Obligato—Miss EDITH PENVILLE.

ALLEGRO } { FROM QUINTET IN A—Clarinet, Two Violins, } *Mozart.*
LARGHETTO } { Viola, and Violoncello }

Mr. EDWARD J. AUGARDE, Mr. EDGAR HAWKE, Mr. JOHN SPINK,
Miss NELLIE FULCHER, and Miss PHYLLIS BOULTON.

SONG "Eléanore" *S. Coleridge-Taylor.*

Mr. HARRY MILNER.

PETITE SUITE—Pianoforte and Strings *Ole Olsen.*

Fanitull. Mazurka. Serenade. Papillons.

Miss HARRIET COHEN.

(Ada Lewis Scholar.)

PROGRAMME.

WEDNESDAY, NOV. 16, 1910.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
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*ELEGY—for Twenty-four Violins and Organ ... *F. Corder.*
Special Performance by Professors and Students.

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O. TYDEMAN.

AN account of the construction of this piece may be of less interest to the audience than the circumstances attendant on its composition, but concerning the latter I have only to remark that it was originally written and performed as a tribute to the memory of a gifted child and is now repeated in honour of one who was an active and notable figure in our institution, continually devoting herself to the assistance of her fellow-students, during a period of many years.

As to the piece itself, it is ordinary form with a somewhat stern and rugged first subject, to which the very extended melody of the second subject affords an agreeable contrast. In the middle part a "point of imitation" may be noticed where all the twenty-four parts enter separately; hard upon this a strong phrase of even notes emerges, which appears to be a quotation of the subject of Strauss's "Death and Transfiguration," but presently is taken up by the organ and is then found to be the first line of the old Chorale "What God does is well done." The whole of this tune with its harmony forms an accompaniment to the second subject, which is now played by all the violins in unison. A phrase towards the end of the melody shapes itself into the traditional "Dresden Amen," which forms a *Coda* combined with the first subject. Such is the shape of the piece in technical terms: æsthetically it may suggest thoughts of earthly strife and heavenly rest—or it may not. Much depends upon the listener.

F. C.

PRELUDE, CHORALE, AND FUGUE—Pianoforte

César Franck.

MISS EVIE DAWKIN.

SONG "Thou art a child" (Op. 28, No. 12) *Felix Weingartner.*

Miss LILIAN G. RICKARD.

THOU art a child, keep thou thy youth for ever,
 A woman's heart should ne'er grow old :
 A snowy page on which the gods have written
 Of innocence in words of gold.
 Thy little hands in mine I'll hold so gently,
 And round thee weave a lover's charm,
 And to the Fates I'll make my prayer, imploring,
 "Oh, keep this tender child from harm !"

At noontide, in the night, will I watch o'er thee,
 With sleepless thought, with anxious care,
 That ne'er the storm of life may bend and wither
 This flower of innocence so fair :
 When at the last Death draws a veil around me,
 With gentle whispers, soft and mild,
 My dying lips shall breathe this message to thee,
 "Remember me, be still a child !"

SLOW MOVEMENT FROM QUARTET (MS.)—

Two Violins, Viola, and Violoncello ... *Arthur Alexander.*
 (Sterndale Bennett Scholar.)

MR. EDWIN QUAIFE, MR. WILLIE DAVIES,
 MISS PHYLLIS MITCHELL AND MR. BENNO PITT.

SUITE (MS.)—Violin and Pianoforte ... *Ethel E. Bilsland.*
 (Macfarren Scholar.)

Allegro moderato. Andante. Allegro Scherzando.

MISS PHYLLIS PARKER AND MISS ETHEL E. BILSLAND.

SONG "Prospice" Stanford.

MR. GORDON YATES.

(Mence Smith Scholar.)

FEAR death?—to feel the fog in my throat,
 The mist in my face,
 When the snows begin, and the blasts denote
 I am nearing the place,
 The power of the night, the press of the storm,
 The post of the foe ;
 Where he stands, the Arch-Fear in a visible form,
 Yet the strong man must go :
 For the journey is done and the summit attained,
 And the barriers fall,
 Though a battle's to fight ere the guerdon be gained,
 The reward of it all.
 I was ever a fighter, so—one fight more,
 The best and the last !
 I would hate that death bandaged my eyes, and forbore,
 And bade me creep past.
 No ! let me taste the whole of it, fare like my peers
 The heroes of old,
 Bear the brunt, in a minute pay glad life's arrears
 Of pain, darkness, and cold.
 For sudden the worst turns the best to the brave,
 The black minute's at end,
 And the elements' rage, the fiend-voices that rave,
 Shall dwindle, shall blend,
 Shall change, shall become first a peace out of pain,
 Then a light, then thy breast,
 O thou soul of my soul ! I shall clasp thee again,
 And with God be the rest !

Robert Browning.

CAPRICE VIENNOIS—Violin Kreisler.

MR. WILLIE DAVIES.

(Sainton Scholar.)

VARIATIONS IN F SHARP MINOR—Pianoforte *Glazounow.*

MISS FRANCES KLEIN.

SONG "Rossignols amoureux" *Rameau.*

MISS MARJORIE WALKER.

Flute Obligato.—MISS EDITH PENVILLE.

ROSSIGNOLS amoureux, répondez à nos voix,
Par la douceur de vos ramages.
Vos chants sont des tendres hommages
A la divinité qui règne dans nos bois.

ALLEGRO } from Quintet in A—Clarinet, Two Violins,
LARGHETTO } Viola, and Violoncello *Mozart.*

MR. EDWARD J. AUGARDE, MR. EDGAR HAWKE,
MR. JOHN SPINK, MISS NELLIE FULCHER,
AND MISS PHYLLIS BOULTON.

SONG "Eléanore" *S. Coleridge-Taylor.*

MR. HARRY MILNER.

THE forest flowers are faded all,
The winds complain, the snowflakes fall,
Eléanore ! Eléanore !
I turn to thee as to a bower :
Thou breathest beauty like a flower,
Thou smilest like a happy hour,
Eléanore ! Eléanore !

I turn to thee, I bless afar
 Thy name, which is my guiding star,
 Elëanore ! Elëanore !
 And yet, ah God ! when thou art here
 I faint, I hold my breath for fear,
 Art thou some phantom wandering near,
 Elëanore ? Elëanore ?

Oh, take me to thy bosom fair ;
 Oh, cover me with thy golden hair,
 Elëanore ! Elëanore !
 There let me lie when I am dead,
 Those morning beams about me spread,
 The glory of thy face o'erhead,
 Elëanore ! Elëanore !

Eric Mackay.

PETITE SUITE— Pianoforte and Strings *Ole Olsen.*

Fanitull. Mazurka. Serenade. Papillons.

MISS HARRIET COHEN.

(Ada Lewis Scholar.)

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte ..	September, 1915
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS.. ..	Composition ..	September, 1913
*JOSEPHINE TROUP	Composition ..	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1913
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1912
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1911
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1912
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	

* Open. † Students of R.A.M. only

‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1911
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

„ ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
† Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1910-1911.

Michaelmas Term began MONDAY, 26th SEPTEMBER, 1910, and closes on SATURDAY, 17th DECEMBER, 1910.

Lent Term begins MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1910-1911.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 12th JANUARY, 1911, at 2.

For the Lent Half-Term, WEDNESDAY, 22nd FEBRUARY, 1911, at 3.

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903
in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

THE LENDING LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

(i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

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An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,324 Candidates have presented themselves for this examination, of whom an average of 31.43 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards

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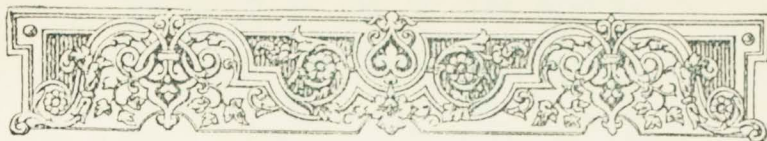
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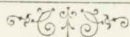
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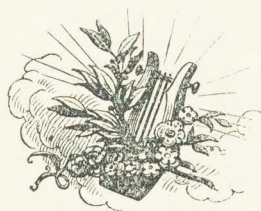
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FIRST MOVEMENT FROM "EMPEROR" CONCERTO IN E FLAT—Pianoforte
Beethoven.

Mr. ARTHUR ALEXANDER.

CANON QUARTET ... "Il cor" (*Fidelio*) ... *Beethoven.*

Miss NINA ROSE, Miss LILIAN RICKARD, Mr. WILSON THORNTON,
and Mr. CONSTANTINE MORRIS.

RUMINATIONS ON A QUIANT SUBJECT (MS.) ... *Emma Lomax.*

MONOLOGUE—Hans Sachs (*Die Meistersinger*) ... *Wagner.*

Mr. CONSTANTINE MORRIS
(Ada Lewis Scholar).

CONCERTO IN E FLAT—Pianoforte ... *York Bowen.*

Miss LUCY EHRMANN.

SONG ... "O ma lyre immortelle" (*Sappho*) ... *Gounod.*

Miss ELLA CASPERS.
(Associated Board Exhibitioner.)

SONG ... "Salve! dimora" (*Faust*) ... *Gounod.*

Mr. F. ERNEST OSBORNE.
(*Violin obligato*—Miss PHYLLIS N. PARKER.)

CONCERTO IN D MINOR—Violin ... *Wieniawski.*

Mr. EDWIN QUAIFFE.

SONG ... "Je suis Titania" (*Mignon*) ... *Thomas.*

Miss ANNA FILIPOFF.

SONG ... "Vulcan's Song" (*Philémon et Baucis*) ... *Gounod.*

Mr. DARRELL FANCOURT.
(Ada Lewis Scholar.)

OVERTURE ... "The Cricket on the Hearth" ... *Mackenzie.*

BECHSTEIN CONCERT GRAND PIANOFORTE.

PROGRAMME.

FRIDAY, DECEMBER 16, 1910.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

FIRST MOVEMENT from "Emperor" Concerto in
E flat—Pianoforte *Beethoven.*
MR. ARTHUR ALEXANDER.

CANON QUARTET "Il cor" (*Fidelio*) *Beethoven.*
MISS NINA ROSE, MISS LILIAN RICKARD,
MR. WILSON THORNTON, AND MR. CONSTANTINE MORRIS.

Soprano.

HE doth to me incline,
Oh, bliss without alloy,
He surely will be mine,
My bosom beats with hope and joy.

Contralto.

She doth to me incline,
Her hope I must destroy,
No star on me will shine,
Oh grief of grief without alloy.

Tenor.

I wish I could divine,
If he doth share their joy,
That she may yet be mine.
I'll every art employ.

Bass.

She doth to him incline,
I will not mar their joy,
They soon shall cease to pine,
No doubts or fears our hearts annoy.

RUMINATIONS ON A QUAIN SUBJECT (MS.) *Emma Lomax.*
(Awarded Charles Lucas Prize, 1910.)

MONOLOGUE—Hans Sachs (*Die Meistersinger*) ... *Wagner.*
 MR. CONSTANTINE MORRIS
(Ada Lewis Scholar).

WAHN! Wahn!
 Ueberall Wahn!

Wohin ich forschend blick'
 in Stadt- und Welt-Chronik,
 den Grund mir aufzufinden,
 warum gar bis auf's Blut
 die Leut' sich quälen und schinden
 in unnütz toller Wuth!

Hat keiner Lohn
 noch Dank davon:
 in Flucht geschlagen,
 meint er zu jagen.
 Hört nicht sein eigen

Schmerz-Gekreisch,
 wenn er sich wühlt in's eig'ne Fleisch,
 wähnt Lust sich zu erzeigen.
 Wer giebt den Namen an?
 's bleibt halt der alte Wahn,
 ohn' den nichts mag geschehen,
 's mag gehen oder stehen!
 steht's wo im Lauf,
 er schläft nur neue Kraft sich an;
 gleich wacht er auf,

dann schaut wer ihn bemeistern kann!—

Wie friedsam treuer Sitten,
 getrost in That und Werk,
 liegt nicht in Deutschlands Mitten
 mein liebes Nürnberg!
 Doch eines Abends spat,
 ein Unglück zu verhüten,
 bei jugendheissen Gemüthen,
 ein Mann weiss sich nicht Rath;
 ein Schuster in seinem Laden
 zieht an des Wahnes Faden:

wie bald auf Gassen und Strassen
 fängt der da an zu rasen ;
 Mann, Weib, Gesell' und Kind,
 fällt sich an wie toll und blind ;
 und will's de Wahn gesegen,
 nun mus es Prügel regnen,
 mit Hieben, Stoss' und Dreschen
 den Wuthesbrand zu löschen.—
 Gott weiss, wie das geschah ?—
 Ein Kobold half wohl da !
 Ein Glühwurm fand sein Weibchen nicht ;
 der hat den Schaden angericht'.—
 Der Flieder war's :—Johannis-Nacht.—
 Nun aber kam Johannis-Tag :—
 jetzt schau'n wir, wie Hans Sachs es macht,
 dass er den Wahn fein lenken mag,
 ein edler Werk zu thun ;
 denn lässt er uns nicht ruh'n,
 selbst hier in Nürnberg,
 so sei's um solche Werk',
 die selten vor gemeinen Dingen,
 und nie ohn' ein'gen Wahn gelingen.—

English Translation.

Mad ! Mad !
 All the world 's mad !
 Where'er enquiry dives
 In town and world's archives
 And seeks to learn the reason
 Why people strive and fight,
 Both in and out of season,
 In fruitless rage and spite.
 What do they gain
 For all their pain ?
 Repulsed in fight,
 They feign joy in flight ;
 Their pain-cries not minding,
 They joy pretend
 When their own flesh their fingers rend,
 And pleasure deem they're finding.

What tongue the cause can phrase ?

'Tis just the same old craze !

Nought haps without it ever,

In spite of all endeavour !

Pause doth it make,

With sleep it but acquires new force ;

Soon it will wake,

Then lo ! who can control its course ?

Old ways and customs keeping,

How peacefully I see

My dear old Nuremberg sleeping

In midst of Germany !

But on one evening late,

To hinder in some fashion

The youthful follies of passion,

A man troubles his pate :

A shoemaker, all unknowing,

Sets the old madness going.

How soon from highways and alleys

A raging rabble sallies !

Man, woman, youth, and child,

Blindly fall-to, as if gone wild ;

And ere the craze lose power

The cudgel blows must shower ;

They seek with fuss and pother

The fires of wrath to smother.

God knows how this befell—

'Twas like some impish spell !

Some glow-worm could not find his mate ;

'Twas he aroused this wrath and hate.—

The elder's charm—Midsummer Eve—

But now has dawned Midsummer Day.

Let 's see then what Hans Sachs can weave

To turn the madness his own way,

To serve for noble works ;

For if it still here lurks,

In Nuremberg the same,

We'll use it to such aim

As seldom by the mob projected,

And never without trick effected.

CONCERTO in E flat—Pianoforte York Bowen.

MISS LUCY EHLMANN.

SONG ... "O ma lyre immortelle" (*Sappho*) ... Gounod.

MISS ELLA CASPERS.

Associated Board Exhibitioner.)

 suis-je ? Ah ! oui, je me rappelle !
 Tout ce qui m'attachait à la vie est brisé :
 Il ne me reste plus que la nuit éternelle,
 Pour reposer mon cœur, de douleur, épuisé.

O ma lyre immortelle,
 Qui dans les tristes jours
 A tous mes maux fidèle,
 Les consolais toujours.
 En vain ton doux murmure
 Veut m'aider à souffrir,
 Non ! tu ne peux guérir
 Ma dernière blessure ;
 Ma blessure est au cœur.
 Seul le trépas peut finir ma douleur.
 Adieu, flambeau du monde
 Descends au sein des flots !
 Moi, je descends sous l'onde
 Dans l'éternel repos.
 Le jour qui doit éclore,
 Phaon, luira pour toi,
 Mais sans penser à moi
 Tu reverras l'aurore.
 Ouvre toi, gouffre amer !
 Je vais dormir pour toujours dans la mer.

Emile Angier.

English translation.

Where am I ? Ah ! yes, I do remember ;
 Now every fetter is broken in love's sweet chain ;
 Now will I lay me down at death's unlovely portal,
 For there alone my heart shall have rest from its pain.

O thou friend of my sorrow,
 Harp of immortal power,
 From whom my heart could borrow
 Peace in its wildest hour ;
 Vainly to thee returning,
 Seek I balm for my wound.
 Nay ! for thy sweetest sound
 Cannot comfort my mourning,
 Thou canst give no relief ;
 Come, mighty Death,
 Thou canst heal all my grief.
 Farewell, thou sun,
 Reclining upon the ocean's breast,
 There, where thy rays are shining,
 I too shall find my rest.

SONG ... "Salve! dimora" (*Faust*) ... *Ch. Gounod.*
 MR. F. ERNEST OSBORNE.

(*Violin Obligato*—MISS PHYLLIS NORMAN PARKER.)

QUAL turbamento in cor mi sento, Sento d' amor
 ardere il core.
 O Margherita, al tuo piè vo' morir.
 Salve! dimora casta e pura, che a me riveli la gentil
 fanciulla, che al guardo mio la celi !
 Quanta dovizia in questa povertà !
 In questi asil quanta felicità !
 O bei lochi ! bei lari, ove leggiadra e bella, e la
 Aggirar si suol, ove gentile e snella, ella per corre il suol !
 Qui la baciava il sole e le dorava il crine,
 Su voi rivolger suol le luci sue divine,
 Quell' angelo del ciel ! si quà !
 Salve ! dimora casta e pura, che a me riveli fanciulla,
 che al guardo la celi !

CONCERTO in D minor—Violin *Wieniawski.*
 MR. EDWIN QUAIFE.

SONG " Je suis Titania " (*Mignon*) *Thomas.*

MISS ANNA FILIPOFF.

 UI, pour ce soir, je suis reine des fées !
 Voici mon sceptre d'or, et voici mes trophées.
 Je suis Titania la blonde,
 Je suis Titania fille de l'air !
 En riant je parcours le monde,
 Plus vive que l'oiseau, plus prompte que l'éclair !
 Je suis Titania la blonde ! Ah !
 Je parcours le monde. Ah !
 Plus vive que l'oiseau, plus prompte que l'éclair ! Ah !
 Je suis Titania la blonde,
 Je suis Titania fille de l'air !
 En riant je parcours le monde,
 Plus vive que l'oiseau, plus prompte que l'éclair !
 Je suis Titania la blonde. Ah !

La troupe folle des lutins suit
 Mon char, qui vole dans la nuit fuit !
 Au tour de moi toute ma cour court,
 Chantant le plaisir et l'amour.
 Au rayon de Phœbé qui luit !
 Parmi les fleurs que l'aurore,
 Fait éclore,
 Par les bois et par les prés diaprés,
 Sur les flots couverts d'écume,
 Dans la brume,
 On me voit d'un pied léger voltiger,
 D'un pied léger
 Voilà Titania ! Ah !
 En riant, je parcours le monde,
 Plus vive que l'oiseau, plus prompte que l'éclair. Ah !
 Je suis Titania, fille de l'air. Ah !

SONG ... "Vulcan's Song" (*Philémon et Baucis*) ... Gounod.

MR. DARRELL FANCOURT.

(Ada Lewis Scholar.)

AU bruit des lourds marteaux d'airain,
 Au sombre éclat de la fournaise
 Dans mon empire souterrain
 Je marche et je respire à l'aise,
 Je règne en maître souverain.
 Mais chez vous, j'en ai honte,
 Chaque fois que j'y monte,
 J'enrage de me voir
 Si difforme et si noir,
 Mon aspect vous fait rire,
 Et tout bas j'entends dire.
 Vénus n'avait pas tort,
 Il mérite son sort,
 Sans écouter le reste,
 Loin du séjour céleste,
 Moi je fins, voilà pourquoi
 J'aime à rester chez moi.

Sous les monts fermés au ciel bleu,
 Je commande a toute une armée
 De noirs géants maîtres du feu,
 Au sein de l'ardente fumée,
 Comme vous là haut je suis Dieu.
 Mais quand Junon m'invite,
 A lui rendre visite,
 J'enrage de me voir
 Si difforme et si noir,
 Mon aspect la fait rire,
 Et tout bas j'entends dire.
 Vénus n'avait pas tort,
 Il m'èrite son sort,
 Sans écouter le reste,
 Loin du séjour céleste,
 Moi je fuis, voilà pourquoi
 J'aime à rester chez moi.

English Translation.

Where loud the brazen hammers sound,
 With lurid fire the furnace glowing,
 Down in my kingdom underground
 Aside vain ceremony throwing,
 I'm master there of all around :

But when to see you, curious
 I mount aloft, I'm furious !
 I rail that cruel fate
 Made me rich into her hate.
 At my grimy visage sneering,
 Soft you whisper in my hearing,
 'Tis his, not Venus's fault
 That he goes crooked, halt !
 The sequel never heeding,
 And to my cavern speeding,
 I resolve no more I'll roam,
 But stay in peace at home.
 Where, hidden from the azure sky,
 An army my commands attending
 Of giants black their hammers ply,
 'Mid smoke and clang of blows descending.
 Like you above, a god am I.
 But when a guest invited,
 By Juno, though delighted,
 I rail that cruel fate, etc.

OVERTURE "The Cricket on the Hearth" ... Mackenzie.

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 34 to 39.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 27). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1911
*HENRY SMART	Composition or Organ	September, 1911
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS.. ..	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1913
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS	Singing and Instru- mental alternately	September, 1911
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH.. ..	Singing	January, 1911
†ROSS	Singing	October, 1911
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1911
†MAUD MARY GOOCH	Organ	January, 1912
*SAINTON	Violin	September, 1913
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH ..	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1912
*CHARLES OLDHAM	Violoncello	December, 1912
*BROUGHTON PACKER BATH ..	.. ..	Michaelmas, 1911
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1912
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	.. ..
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only.

‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1911
* Open.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAPEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. TUBBS' PRIZE for Violin Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—				£	s.	d.
For the Entrance Examination	...	...	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	...	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	...	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 25, (Wind Instruments)	...	...	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	...	2	2	0
Operatic Class (Ordinary Students)...	...	...	...	1	11	6
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	...	2	2	0
„ „ (Students who discontinue all other subjects)	...	...	...	3	3	0
†Diction	...	...	...	1	1	0
Elocution	...	...	...	1	1	0
Accompaniment	...	...	...	1	1	0
Dancing	...	...	...	1	1	0
Stage Dancing	...	...	...	1	1	0
Deportment	...	...	...	0	15	0
Fencing (per course of twelve lessons)	...	...	...	2	2	0
Italian	...	...	...	1	1	0
French	...	...	...	1	1	0
German	...	...	...	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1910-1911.

Michaelmas Term began MONDAY, 26th SEPTEMBER, 1910, and closes on SATURDAY, 17th DECEMBER, 1910.

Lent Term begins MONDAY, 16th JANUARY, 1911, and closes on SATURDAY, 8th APRIL, 1911.

Midsummer Term begins MONDAY, 1st May, 1911, and closes on SATURDAY, 22nd JULY, 1911.

ENTRANCE EXAMINATIONS, 1911.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 12th JANUARY, 1911, at 2.

For the Lent Half-Term, WEDNESDAY, 22nd FEBRUARY, 1911, at 3.

For the Midsummer Term, FRIDAY, 28th APRIL, 1911, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1911, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

THE LENDING LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,324 Candidates have presented themselves for this examination, of whom an average of 31.43 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (2nd donation)	2	2	0
Bowen, E., Esq. (3rd donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival 1906 Committee	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq. A.R.A.M.... ..	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)... ..	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	5	5	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0
Child, Miss Annie M., A.R.A.M.	3	3	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0
Iles, Edward, Esq.	12	12	0
Kastner, Alfred, Esq.	1	1	0
King, Frederic, Esq., Hon. R.A.M.	4	4	0
Lierhammer, Dr. Theo., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	6	6	0
Roller, Mrs. Alexander... ..	2	2	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss Katie, A.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
White, Miss Marion, A.R.A.M., L.R.A.M.	1	1	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Ashdown, Ltd., Messrs. Edwin	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq.	1	1	0			
Bell, W. H., Esq., A.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.						
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq., Hon. R.A.M.	1	1	0			
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			
Brandon, Miss	1	1	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Broadwood & Sons, Ltd., Messrs. John ...	5	5	0	200	0	0
Broadwood, Walter S., Esq. ...				10	0	0
Broxholme, Mrs. Fred. G. ...				26	5	0
Burnett, A., Esq., Hon. R.A.M. ...	1	1	0			
Bury, H. Entwisle, Esq. ...	2	2	0			
Cable, R. M., Esq. ...	1	1	0			
Castle, Miss Sylvia ...	1	1	0			
Cater, J. J., Esq. ...	1	1	0			
Cathie, Philip, Esq., A.R.A.M. ...	1	1	0			
Chappell & Co., Ltd., Messrs. ...	5	5	0			
Child, Miss Annie M., A.R.A.M. ...	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased) ...				52	10	0
Chitty, J. H. P., Esq. ...	1	1	0			
Colenso, Miss Eothen, L.R.A.M. ...	1	1	0			
Collard & Collard, Messrs. ...	5	5	0			
Collins, The Right Hon. Lord ...	2	2	0			
Cooper, Edward E., Esq. ...				26	5	0
Cooper, Edward E., Esq. (2nd donation) ...				26	5	0
Copland, Charles, Esq., A.R.A.M. ...	1	1	0			
Corder, F., Esq., F.R.A.M. ...	1	1	0			
Corner, Rev. Horace G., D.D., Oxon. ...	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ...				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. ...				52	10	0
Crowe, Mrs. George (Miss Bateman) ...	1	1	0			
Cullum, H. J., Esq. ...	1	1	0			
Cummings, Richard, Esq., F.R.A.M. ...	1	1	0			
Dale, B. J., Esq., A.R.A.M. ...	1	1	0			
Dale, C. J., Esq. ...	3	3	0			
Davies, Miss Jessie, A.R.A.M. ...	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ...	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M. ...	1	1	0			
De Rothschild, Alfred, Esq. ...	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M. ...	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S. ...	1	1	0			
Dobbie, Robert, Esq. ...	2	2	0			
Dobree, Bonamy, Esq. (deceased) ...				5	5	0
Donaldson, Sir George ...	5	5	0			
Drinan, Mrs. ...	2	2	0	25	0	0
Dudley, The Right Hon. The Earl of (deceased) ...				105	0	0
Dyke, Spencer, Esq., A.R.A.M. ...	1	1	0			
Ebsworth, Miss ...	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P. ...				26	5	0
Erard, Messrs. S. & P. ...	5	5	0			
Eyers, H. R., Esq., F.R.A.M. ...	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M. ...	1	1	0			
Farjeon, Harry, Esq., A.R.A.M. ...	1	1	0			
Ferrari, Miss F. J. ...	1	1	0			
Fitton, Walter, Esq., F.R.A.M. ...	1	1	0			
Fleming, Miss Fannie ...	1	1	0			
Flux, Neville, Esq., A.R.A.M. ...	2	2	0			
Fox, Miss Esther J. ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A.	1	1	0			
Gill, C. H. Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
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